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HILDA MUNDY

THE ERA

BILLY CARYLL

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WEDNESDAY, JUNE 8, 1921.

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This, Palace, East Ham.,
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WANTED, for Will Casey's Repertory Co., "A Mother's Sacrifice" and "A Spoiler of Women," June 20 and 27; 3 or more plays if required. Wire for June 20, WILL CASEY, Theatre Royal, Stratford, E. Next, Palladium, Beeston, Notts.

THEATRES WANTED.

"THE WHITE-HEADED BOY."
"THE WHITE-HEADED BOY."
"THE WHITE-HEADED BOY."
"THE WHITE-HEADED BOY."

On Tour,

with SARA ALLGOOD,

as played

300 TIMES
300 TIMES
300 TIMES

at the

AMBASSADORS THEATRE.

WANTED,

to oblige Mr. Douglass,

New Brighton.

August 15 and September 19.

Wire,

MYER, AMBASSADORS THEATRE.

"THE GIRL IN THE TAXI."

Once or Twice Nightly.
The Most Successful Musical Comedy on Tour.
This week, County Theatre, Reading.
Next week, T.R., Worthing.
WANTED, June 20, onwards.

Apply, HUBERT WOODWARD,
Broadmead House,
Panton-street, S.W. 1.

The Great Play,
"THE K.C.,"
by Dion Titheradge,
and
"CUPID IN HOSPITAL,"
by J. Sackville Martin.
Entire productions carried.
Cast includes Rex Gerard, Marie Dix, Pauline Parry, William Daunt, Cecil Pearce, and Fred Owen.
WANTED, June 13, 20, 27, July 4, July 18.
WILLIAM DAUNT,
Opera House,
Southport.

WANTED, MONDAY NEXT,
Also June 20 and 27, East or South.
Ye Chelsea Players, in Shakespeare,
Featuring Roger Williams.
This week, at Bury St. Edmunds, bookings exceed panto. business. Two special matinées arranged. Refer.
Wire, "Theatinos, Camber," London, or write, WM. BELLAMY, Melbourne-square, S.W. 9.

"THE EDGE O' BEYOND."

WANTED, June 27, July 4, in No. 1 Theatres (between Eastbourne and Newcastle).
JULIAN FRANK presents
MISS RUBY MILLER
and West-End Cast (prior to London Production) in
"THE EDGE O' BEYOND."
Adapted by Roy Horniman from the famous novel by Gertrude Page, author of "Paddy the Next Best Thing."

Apply, PERCY ROWLAND,
52, Shaftesbury-avenue, W. 1.

WANTED, June 27.
"SHIP AHOY" Revue.
"SHIP AHOY."
Full Company. Own Conductor. Printing Ready.
Wire,
GALLIMORE, 31, Cliff-rd., Dovercourt.
June 13, Empire, Grantham.

For other Theatres Wanted see Displayed Wanted Section.

NOTE. — For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 9.

ARTISTS WANTED.

First Three Lines ..... **1s. 6d.**
Per Line After ..... **9d.**
Displayed Lines, each ..... **1s.**

WANTED, strong Leading Man, Drama, tall; rehearse Monday, Doncaster. Photos., full particulars, THWAITES. Grand, Lancaster.

WANTED, Tall Gentleman, for Rodney, "The Prince Chap"; also Character Lady, about 23. Letters only, with lowest summer terms, HAMILTON STEWART, c/o Lewis, 8, Rupert-court, Wardour-street, W.

WANTED, Vocalists, Instrumentalists, Reciters, Pipers, &c., for Concerts, in West End; also Lyric Writers and Composers. Write, stamp for particulars, LEAGUE OF BRITISH ARTISTS, 119, Charlotte-street, W. 1.

WANTED, Cinema Artists, all lines, for important British productions; photos. essential. SIDNEY JAY'S AGENCY, 181, Wardour-st., W. 1. 'Phone, Regent 4329.

WANTED, Artists who have recently played Abingdon, to communicate with RAYNER, Grand, Basingstoke.

WANTED, Operatic Soprano-Baritone Choruses, ladies and gentlemen; well versed with Grand Opera. Particulars, IMPRESARIO, Box 51, "The Era."

WANTED, for first-class Revue, Chorus Ladies, capable of understudying Soprano and Soubrette; rehearse Monday next. Write full particulars, photo., &c., Box 821, "The Era."

WANTED, for Male Octette,
Second Bass.
Call, with song,
Thursday, 12 noon.
MISSION HALL, 26, West-street,
St. Martin's-lane, W.C. 2.

WANTED, for FLORRIE FORDE'S TOURING PANTOMIMES.

Ten weeks certain,

Chorus Ladies, 5ft. 6in. or more.
Good figures and good voices essential.
Chorus Gents., tall, good voices essential.
Dancers for Ballet.

Also Wanted, First-class Musical Director (Pianist); must be thoroughly experienced in No. 1 Pantomime work, or useless.

Chorus Ladies and Gents. call, with song, Thursday and Friday, 3 to 5 p.m.

101, Bedford Court-mansions,
near Tottenham Court-road, W.C. 1.

ARTISTS' WANTS.

First Three Lines ..... **1s.**
Per Line After ..... **6d.**
Displayed Lines, each ..... **9d.**

WANTED Known, Lady wishes to join a West-End Amateur Dramatic Club. Kindly write terms, &c., to MISS HERBERT, 14, Kingsgate-mansions, Red Lion-square, W.C. 1.

ARTISTS' WANTS.

WANTED, Engt. for little Girl (12); considered clever dancer and good voice; small and attractive. ROSIE, 174, Meeting House-lane, Peckham.

MUSIC HALL ARTISTS WANTED

First Three Lines ..... **1s. 6d.**
Per Line After ..... **9d.**
Displayed Lines, each ..... **1s.**

HARRY LEATON'S AGENCY, 420, Sauchiehall-street, Glasgow. 'Phone, Douglas 3142. 'Grams, "Cockney, Glasgow."
WANTED, Revues, Big Vaudeville Combinations, Star Attractions. Artists of every description, for immediate dates, for first class theatres and variety houses. Particulars first letter. Interviews by appointment only.

PALACE, SUNDERLAND.
WANTED, Big Comedy Acts, Sensational Specialities, Big Animal Acts, and Novelties of every description, for the following dates:—June 13, 20, onward. Address, with lowest terms, to MANAGER, Palace, Sunderland.

MUSIC HALL ARTISTS' WANTS.

First Three Lines ..... **1s.**
Per Line After ..... **6d.**
Displayed Lines, each ..... **9d.**

WANTED, Monday next, June 20, by VERA COOKE, the Immaculate Boy.
VERA COOKE, the Immaculate Boy.
VERA COOKE, the Immaculate Boy.
VERA COOKE, the Immaculate Boy.
Always successful.
Wire. Wire. Wire. House address, 104, Walling-st., Bridgtown, Cannock, Staffs.

WANTED Known, LEOTA, Comedy Gymnast, Juggler, Jumper, &c.; vacant Monday; also 20th. Wires, Tivoli, New Brighton.

"Considerable ability as a Story-teller."—Vide "Stage."
HADLEY HARMAN, The Immaculate Character Comedian. Successful always.
WANTED, Monday next, also June 20, 27. Wire quickly, 27, Ackers-street, C.-on-M., Manchester.

WANTED, Mon. next, WILL and FLORRIE, Comedy Duo. Funny, clean, smart. C.P., Halls, &c. 36, Chestnut-rd., Tottenham, N.

MUSICIANS WANTED.

First Three Lines ..... **1s. 6d.**
Per Line After ..... **9d.**
Displayed Lines, each ..... **1s.**

WANTED, Musical Directors for first-class Halls in Provinces and in Scotland; must be thoroughly efficient and well experienced in high-class variety. Apply, stating full particulars of experience, to Box 53, "The Era."

FOLKESTONE.
WANTED, for 6 days, beginning Monday, June 20, Violinist-Repetiteur for Cinema, 3.15 to 5; 6.30 to 8.15; 8.45 to 9.45. State experience and terms required, including railway fares, to M.D., 160, Sandgate-road.

WANTED Known, Violinist-Rep., 6 evenings. State age, cinema exp., and refs.,

NORMAN NELSON, King's Palace Cinema, Merton-road, Wimbledon, S.W.

WANTED, Musicians, at First-class Variety Halls.
LIVERPOOL OLYMPIA Leader.
GLASGOW EMPIRE, Drummer.

Applicants must be experienced and thoroughly competent. Write, with full particulars of experience, copy of references, &c., to the MUSICAL DIRECTOR at the above-mentioned hall.

WANTED, experienced Violinist-Leader (gent.) for Cinema; must give audition; also Deputy Organist, 1 evening weekly.

MUS. DIR., "Queen's Hall" Cinema, Rushey Green, Catford, S.E. 6.

WANTED, first-class Violinist-Leader for the PAVILION, TORQUAY. Big tone essential. Able to lead in Musical Comedies, Variety, Pictures; also in café, dance teas, &c.; permanency if suitable. No Sunday work. Salary £5; fare paid one way. Send full particulars, age, reference, photo., to CHARLES G. PRICE, General Manager, Pavilion, Torquay.

WANTED, First Violin, open Monday next; used Varieties; A.M.U. Particulars to CONDUCTOR, Opera House, Tunbridge Wells.

WANTED, immediately, Leader-Violinist (lady or gentleman) for Deller's Café, Paignton; good solo and orchestral player essential. Send terms, photo., and refs. to CATHARINE STARTUP, 7, Waterford-road, Henleaze, Bristol.

WANTED, for first-class Variety Hall in Glasgow, 1st Violinist, also 'Cellist. Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to Box 58, "The Era."

WANTED, for London Music Hall, twice nightly, matinées daily, First Violin, £6 15s.; First Viola, £7 5s.; First Clarinet, £7 5s. Must be first-class players, with good experience, and members of A.M.U.
Applications, with copies only of references, to CONDUCTOR, 1, Avenue-chambers, Southampton-row, London, W.C.
Silence a polite negative.

WANTED, Lady Violinist, Seaside Engagement pending. One with own library preferred. Good appearance, and experienced. Box 60, "The Era."

WANTED, Lady Violinist, able to play solos, also to sing. Only those with good voice, apply MR. MORTON HUTCHISON, Musical Director, Coronation Theatre, Manor Park, E.

WANTED, a Lady Violiniste, to play with expression and able to dance whilst playing. Reply, Box 799, "The Era."

WANTED, Violinist; also Double Bass. Apply, MUSICAL DIRECTOR, Coronation Theatre, Manor Park, E.

WANTED, good Violinist for Pictures, 7 nights weekly, open Monday next. Apply, with reference, stating age, to MANAGER, Regent Picture Theatre, Winchester.

WANTED, for First-class Variety Theatres, London, Provinces, and Scotland, Horn Players. Must be thoroughly efficient. Write, stating particulars, experience, &c., Box 64, "The Era."

WANTED, good Cornet, Trombone, and E flat Sax. Horn; Tenting; terms, £3 5s. per week. COOK, B.M., Sir Robert Fossett's Circus, Tilfield, Northants. N.B.—Give time for redirection. Letters only.

WANTED, Strong Cornet Player, experienced in Circus business; tents provided. Apply, personally, 8, Whitbread-rd., Brockley, S.E. 4.

WANTED, to open June 13, experienced Cornet; must be used to Variety. Apply, stating terms, to PALACE THEATRE, Maidstone.

WELLINGTON PIER.
WANTED, for season starting July 11, E-flat Clar., Euphonium, and Double Drums. Also Violin Conductor, 'Cello, and String Bass. W. R. HUNN, Mus. Dir., 14, Regent-road, Gt. Yarmouth.

MUSICIANS WANTED.

WANTED, Guitar Player or Portable, join 'Cellist, Alfresco; good guitarist would have other advantages; urgent, Box 827, "The Era."

WANTED, Saxophone for Jazz Orchestra, to commence June 13; must be experienced. State age and references to RANSLEY, 82, Tithebarn-road, Southport.

WANTED, young lady 'Celliste, capable of playing Solo, to join first-class musical combination. Particulars, terms, to Box 54, "The Era."

WANTED, Lady 'Celliste for Seaside Hotel, July to September; live in. Particulars, Box 819, "The Era."

WANTED, 'Cello Player, first class; Pictures, 6.45 to 10.30; Musical Comedy, once nightly. Terms, &c., HAROLD W. CHERRY, Manager, Corporation Theatre, Chesterfield.

WANTED, to open June 20, full-toned Orchestral 'Cellist for Trio; must be excellent sight reader; conversant with Alder, Tavan, Mounton, and all standard works; 5 hours daily; no Sunday work. State salary required. Send references. No duds need apply. ROYAL CINEMA DE LUXE, Ashford, Kent.

WANTED, First-class 'Cellist (gentleman), for season; must be thoroughly experienced and used to high-class programme; 24 hours; open June 13. State salary. MANAGER, Electric Theatre, Dorking.

WANTED, to open immediately, 'Cellist; fully experienced in cinema playing; good sight reading and large tone essential. Apply, 3-5 any afternoon, M. D., New Bohemia Cinema, Church End, Finchley.

WANTED, Organist, used to pipe organ; only those experienced in cinema work need apply. MR. MORTON HUTCHISON, Musical Director, Coronation Theatre, Manor Park, E.

WANTED, lady Organiste and lady Violiniste, to deputise at London Cinema; Sundays.

Box 50, "The Era."

WANTED, experienced Orchestral Pianist immediately, for Cinema, Watford district. Apply, Box 55, "The Era."

WANTED, Orch. Pianist, ex-soldier preferred; perm. if suitable. Twice nightly pictures. Refs., experience, &c., to R. E. WHITTAKER, Mus. Dir., Cinema, Mostyn-street, Llandudno.

KING'S CROSS CINEMA.
WANTED, to commence June 20, brilliant Orchestral Pianist (lady or gentleman), for principal orchestra; must be an excellent sight reader and thoroughly experienced with high-class programmes. Write, LIFTON-HEAD, Mus. Director.

WANTED, Pianiste and 'Celliste, to join Violinist to form Trio, for engagement. VIOLIN, 14, Stayton-road, Sutton, Surrey.

WANTED, first-class Pianist, 1st Violin, able to lead if required, and 'Cello, for Pier and Pavilion Orchestra, twice daily. Terms, age, and refs., Box 808, "The Era."

WANTED, a Real Live Relief Pianist. Must play to pictures (no extemporising). Excellent engagement to the right man. Own music. (Six days.) Salary, £5 10s. No duds need apply. Box 822, "The Era."

WANTED, to open Monday, June 20, thor. experienced and competent Orchestral Pianist 5 hours daily; no Sundays; audition Saturday at 11.
Apply, M.D., Grand Hall Cinema, Bromley, Kent

WANTED, first-class Pianist (male); good sight reader and extemporiser essential.
Write, MANAGER, Tredegar Hall Picture House, Newport, Mon.

WANTED, Pianists, Violinists, 'Cellists, &c., requiring Engagements, Call, to-day, 10.5 p.m. (small fee for expenses), MUSICAL DIRECTOR, 40, Stanlake-road, Shepherd's Bush.

WANTED, for Lewisham, Orchestral Pianist, 'Cellist, and Reed Organist. Audition, Thursday, 10.30 to 12. SHEPHERD'S BUSH PALLADIUM, Shepherd's Bush, W.

WANTED Known, Pianist, young lady or gent., living Ealing or near, to meet Violinist (exp.), gent., young, with view to engagements. Write, VIOLINIST, 70a, Murray-road, Ealing.

WANTED, Brilliant Lady Drummer, well up in orchestral and jazz music, for West-End Hotel. Apply personally, GRAY, 12, Archer-street, Piccadilly, W.

WANTED, July 4, onward (Jazz) Banjo, Mandoline, Guitar; sight reader. A. KENNEDY, Oxford Café, Oxford.

WANTED, Lady Drummer, for seaside hotel; dance work; South Coast. Box 818, "The Era."

WANTED, Drummer used to Variety; permanency to right person. Apply, giving full particulars and salary required, to MANAGER, Hippo., Exeter.

THE TELFORD ORCHESTRAL SALON, 1, Telford-avenue, Streatham, S.W.
WANTED, immediately, Tip-top Drummer for Cinema, Leader 'Cellist, Orchestral and Relief Pianist, Double Bass; audition to-day, Wednesday, 11 to 5. Write or 'phone, Streatham 394.

WANTED, first-class Drummer, Tymps and Effects; thoroughly experienced in Variety; and permanency for a London Music Hall. Write particulars and references in first letter to Box 820, "The Era."

WANTED, Drum and Tympani, evenings, start June 23, at Queen's Hall Cinema, High-st., Peckham; salary, three guineas for 3 evenings. Apply, immediately, to MUS. DIR., or 'phone New Cross 194.

WANTED, Trio for good-class Cinema; comfortable engagement; evenings and 2 matinées; no Sundays; must be first-class musicians, Violin, 'Cello, and Piano; audition preferred. A. REYNOLDS, Picture House, Dorking.

WANTED, for two weeks, commencing June 16, Trio, Pipe Organist, Violinist, and Pianist. Apply, MR. WILL COLLINS, Old Kent Picture Palace, Old Kent-road, S.E.

WANTED, FOR TEN WEEKS' ENGAGEMENT, COMMENCING JULY 11, 1921, AT SKEGNESS, PIANIST, 'CELLIST, REPETITEUR (ABLE TO LEAD), DOUBLE BASS, AND TYMPANY, DRUMS, AND GLOCK. APPLY, M. D., NEW BOHEMIA CINEMA, CHURCH END, FINCHLEY, FRIDAY, 11-2. ALL MEN MUST BE FULLY EXPERIENCED IN VARIETIES AND PICTURES.

WANTED, Leader, Repetiteur, Second Violin, Viola, 'Cello, Bass, Flute, First and Second Cornet, Trombone, Drums; beginning July to end September. Refs. and lowest terms. Grand Theatre, Llandudno.

WANTED Known, Up-to-date Music on Hire, cinema and café. R. S., 6, Cumberland-mansions, West End-lane, Hampstead.

MUSICIANS WANTED.

ORCHESTRAL CLASSES.

WANTED Known,
THE CINEMA
EMPLOYMENT BUREAU
announce that they have secured the services of Mr. David Leslie for their well-known Orchestral Classes, and invite all instrumentalists to consult their larger announcement at the foot of this page. Turn your musical ability to commercial use.

Really good Pipe Organist, Solo and Orchestral, write or call immediately.

WANTED Known. This is YOUR chance of acquiring A1 numbers for your orchestra at lowest prices. We are having a sale. HOWARD & CO., 203, Strand, W.C. 2.

THE TELFORD ORCHESTRAL SALON.

WANTED Known,
MISS MARGUERITE LAKE
is now conducting her Orchestral Classes every Monday and Friday Morning, from eleven to one o'clock at the
NEW OXFORD GALLERIES,
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Violinists, Cellists, and All Instrumentalists wishing to train for cinema, café, theatre receive thorough tuition in standard programmes and TAVAN ARRANGEMENTS.

All communications to be addressed to
MISS ADELINE MAY,
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'Phone, Streatham 349.
Classes held daily at Streatham.

APPOINTMENTS FOUND.

TO MEMBERS OF A.M.U. and N.O.U.P.M.

WANTED Known.

Disputes are existing in connection with enforcing our minimum rates, and members of above Unions are warned against accepting engagements in London (especially Sunday cinema engagements) without first communicating with their respective Secretaries as under:—

FORT GREENWOOD,
Gen. Sec., N.O.U.P.M.

W. BATTEN,
London Sec., A.M.U.

ROYAL AIR FORCE CENTRAL BAND and ROYAL AIR FORCE (CADET) COLLEGE BAND, CRANWELL.

WANTED, Musicians (all instruments) for present and impending vacancies: preferably double-handed men (wind and string instruments); only experienced instrumentalists will be accepted. Apply, in the first place: For the Central Band, to Pilot Officer, J. AMERS, Royal Air Force Depot, Uxbridge. For the Cadet College Band, to Bandmaster A. E. HALFORD, R.A.F. (Cadet) College, Cranwell, Sleaford, Lincs.

WANTED, Musical Directors of Cinema Orchestras to join the Musical Directors' Section. Particulars, apply to A. R. HOARE, D.C.M. Secretary M. D. Section, London. Address, Room 20, Avenue-chambers, Southampton-row, W.C. 1.

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ABBOTT'S ORCHESTRAL SCHOOL AND AGENCY.
FINEST TRAINING SCHOOL
in London for Violinists and Pianists who wish to become Leaders. Musicians with or without experience should join ABBOTT'S SCHOOL. Thorough training in Pedal Organ Playing. 12 lessons, £1 1s. Classes daily. Also Thursday evening.
APPOINTMENTS FOUND.
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WANTED Known,
MAUD RISELEY, A.R.A.M.,
Musical Director,
Grand Cinema, Paddington, W.,
Is no longer conducting her Orchestral Classes at the Cinema Bureau, but is opening early in June at
New and Commodious Premises
at
Westbourne Park
(3 minutes from Station).
For particulars and applications apply
MAUD RISELEY,
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Violin or Viola, 2s. 2d., post free.
SARTORI STRINGS.
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Telephone, Hammersmith 1566.

WANTED, Musicians to write, EASTON'S MUSIC LENDING LIBRARY, "Elmwood," Atkins-rd., Clapham Pk., S.W. 12. 'Phone, Streatham 950.

WANTED Known, Music on Hire for Cinemas, &c. Apply, W. S. CUDDEFORD, 77, Kelmscott-road, Clapham Junction, S.W.

MUSIC ON HIRE.
WANTED, Orchestras, Cinemas, Cafés, good music only, at lowest rate. CHAS. GEE, 31, Brewer-st., Maidstone.

WANTED Known, S. J. PLOMER'S Music Lending Library for Cinemas, &c.; moderate terms. Apply, 1, Ederline-avenue, Norbury, S.W. 16.

WANTED Known, THE MOVIES LENDING LIBRARY, Mons. and Thurs., 10.30 to 1 o/c., or by appointment. 164, Queen's-rd., Bayswater, over Peep-Show Cinema. Excellent and varied repertoire.

WANTED Known, Music on Hire for Cinemas; all the latest selections, overtures, &c.; cheapest in trade. GOLDMAN'S, 78 80, Ocean-road, South Shields.

WANTED, Songs and Dance Music for Publication. C. GORDON, 10, Denmark-street, W.C. 2.

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Per Line After ..... 6d.
Displayed Lines, each ..... 9d.

WANTED, Engagement as Musical Director, theatre, variety theatre, picture house, or tour; thoroughly experienced and reliable; good reference and library; disengaged June 11. FRED YOUNG, M.D., Royal and Empire, Peterborough.

WANTED Known, experienced Musical Director, is disengaged for Music Hall, Theatre, or Cinema; composer and arranger; can open at once. Address, MUS. DIR., 223, Brixton-rd., London, S.W.

WANTED, Engt., first-class Musical Director,
Piano, Baton, Arranger. Highest refs. Lib., any biz., Tour or Resident.
COULTON,
Arnold House, Victoria-rd., West Hartlepool.

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WANTED, Engt., by RAYMOND FELLOWES, Mus. Dir. (Piano or Baton); any bus.; tour or perm. Double on organ. Highest refs.; comp. and arr. ex. lib. This and next. P.A., 314, Plumstead High-street, S.E. 18.

WANTED, Engt., Pianiste (Conductress), Cinema or Café; exp. library; London district or South Coast. Terms to MISS A. MASTERS, 47, Hugh-st., Victoria, S.W.

WANTED, Engt. by Pianiste (Conductress); large library; exp. Pic. MME. SILVESTER, Deusap, Horley, Surrey.

WANTED, Pianist-Conductor or Baton, Vacant Revue, Variety; Pictures; references; library. TAYLOR, 13, Granthamroad, Stockwell.

WANTED, Engt. by first-class Conductor (solo-violinist), composer; library; own pianist if required; any business.
Wire or write, Box 810, "The Era."

WANTED, by Pianist (Cond.); at lib.; A.M.U.; good library. JOHNSTON, Cinema, Ardrossan.

WANTED, by Conductor (Piano or Baton), Pictures or Variety; London or suburbs; large library. CONDUCTOR, 4, Marten-road, Walthamstow, E. 17.

WANTED, Engt., Monday, as first-class Pianist-Conductor (or Orch. Pianist); tour or resident; revue, variety, cinema, hotel, C.P., alfresco; any distance. CAMPBELL, T.R., Cradley Heath, Staffs.

WANTED, Engt. at once by smart Conductor-Pianist and Soloist; resident preferred; any biz.; ex. refs.; good library. Wire, CONDUCTOR, 7, South-terrace, Thrapston, Northants.

WANTED Known, Violin-Conductor, with library, open to Engagement. Apply, Box 56, "The Era."

WANTED, Re-engagement, Lady Violinist (Repet.); thoroughly experienced. HEATHER BANK, Small Holdings, Bournemouth, West.

WANTED, by exp. Violin (Repet.), Engagement; reliable and nice tone; North. Box 811, "The Era."

WANTED, Engagement, experienced Violin Repet., owing to reduction, any distance; refs. Address, VIOLINIST, 143, Vincent-st., St. Helens, Lancs.

WANTED, Engt., Rep. or 1st Violin, London and Suburbs only. VIOLIN, 196, Canterbury-rd., Croydon.

WANTED, Deputising by Repet. or 1st Violin, July 11 to 30, any business; reliable. SHELTON, 3, Southampton-street, High Holborn.

WANTED, Engt., by Young Violinist (Rep.), cinema or café. S. G., 20, East-road, N. 1.

WANTED, by Leader Violiniste, Evening Engagement, or would deputise; can supply excellent Quartette or Trio. VERNI, 51, Church-street, Camberwell, S.E. Hop 4579.

WANTED, Engt. by Young Lady Violinist-Leader; big, nice tone; experienced all lines; café or restaurant preferred; London only. Apply, Box 815, "The Era."

WANTED Known Violinist (solid, not brilliant) desires position as Leader and Deputy Conductor; experienced in varieties, pictures, symphonies; middle-aged; reliable; good refs.; A.M.U. Letters to FREDERICKS, 57, Elmhurst-mansions, Clapham, S.W.

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MUSICIANS WANTS'

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WANTED, through theatre closing, Engt., Violin-Mus. Dir.-Leader. Add., MUS. DIR., Theatre, Crook, Durham.

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VARIETY ARTISTES' BENEVOLENT FUND & INSTITUTION.
WEEKLY REPORT.

Cost of maintenance of Benevolent Institution, about	£51	0 0
Number of old artists residing there, 31 (ladies 8, men 23).		
Amount of weekly pensions	46	10 0
Number of pensioners, 77.		
Amount given in loans, grants, and fares	15	10 0

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D. J. CLARKE,
June 6th, 1921. *Managing Director.*

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"BEGGAR'S OPERA" ANNIVERSARY.

The four hundred and sixteenth anniversary performance of "The Beggar's Opera" at the "Lyric" Theatre, Hammersmith, fell on Monday. To mark the occasion Mr Nigel Playfair presented a souvenir to every member of the audience, which took the novel form of a model of Mr. Lovat Fraser's scene, made to scale and coloured exactly to reproduce the original, and with a practicable curtain all complete to draw up and down. The house was packed from floor to roof. No indications of an alleged slump here! We might well expect to see another anniversary celebration—or two.

It was quite a gala performance. Rounds of applause hailed each of the company, and there were encores, and double encores, innumerable. Mr. Gay's rollicking opera seemed as fresh as the day he wrote it.

Most of the original 1920 representatives are still in the cast, beginning with Mr. Frederick Ranalow, the Macheath, whose clear enunciation both in singing and speaking is one of the joys of the performance. Miss Elsie French's Mrs. Peachum remains a rich bit of comedy acting. The Filch of Mr. Alfred Heather, those "honorable brothers," Peachum and Lockit, as drawn by Mr Frederick Austin and Mr. Arthur Wynn, the passion-torn Lucy of Miss Violet Marquesita, are all wonderfully in the picture. Miss Katherine Arkandy, now the Polly Peachum, sings as sweetly as a bird, while Miss Nonny Lock as Jenny Diver is, like the other fair ladies, delightful in the dance in the tavern scene. The orchestra, under Mr. Herbert Withers, plays the lovely old ballad music with great charm and refinement. At the close flowers were showered on the stage from box occupants, and bouquets galore, laurel wreaths, and gifts of all sorts were presented, and Mr. Nigel Playfair made an apt and congratulatory speech.

"The River House," Bray.

This charming residence, the property of Colonel Sir Henry G. Norris, M.P., will come under the hammer of Messrs. Knight, Frank and Rutley on June 22. In it are many very interesting features, including a staircase brought from an old chateau, and a quantity of old oak panelling. There is also a wonderful Gothic Hall with a beautiful carved music gallery, reputed to have come from an old church near Antwerp. The particulars are published in a profusely illustrated booklet.

It has been decided by the committee of the Old Comrades' Association that the annual garden fete of the 56th (London) Division, which Captain John Donald was again organising, to be given, by kind permission of Mr. E. C. Hannen, in the gardens of Devonshire House on July 2, shall be abandoned this year in consequence of the prevailing industrial conditions.

LONDON SUBURBAN THEATRES.

KING'S, HAMMERSMITH.

The original company from the Ambassadors Theatre opened at the King's Theatre, Hammersmith, on Monday night in the successful Irish comedy, "The White-headed Boy," and received an enthusiastic welcome from a large audience. Miss Marie O'Neill achieved a great triumph in the part of Aunt Ellen, and created much merriment, keeping the house in a happy mood all through. She was, as always, a prime favourite. Mr. Arthur Sinclair was exceedingly clever and humorous as John Duffy, and, together with Mr. Sydney Morgan, who enacted the rôle of George—the fiery elder brother of Denis—caused an almost continual ripple of laughter. Miss Sarah Adgood gave a characteristically clever interpretation of Mrs. Geoghegan, the fond and doting mother of Denis, and Mr. Arthur Shields made a spirited and lively Denis—the White-headed Boy. Mr. Harry Hutchison as Peter, Miss Norah Desmond (Kate), Miss Gertrude Murphy (Jane), Miss Maureen Delany (Baby), Mr. J. A. O'Rourke as Donough Brosnan, and Miss Cathleen Murphy as Hanna respectively, added materially to the night's enjoyment, while Miss Suzanne McKerran was dainty and attractive as Delia, Denis's sweetheart.

STRATFORD BOROUGH THEATRE.

"His Little Widows," that bright musical comedy from Wyndham's, comes as fresh as ever to East London people, and should attract big receipts at this popular house during the week. Miss Nita Jarche, as Blanche Hale, who was responsible for a majority of the numbers, acted in sprightly style, and sang delightfully "There'll be a Rainbow in the Sky For You," proving a great favourite. Mr. Leslie Hyde's Pete Lloyd was a quaint interpretation, his singing and dancing being highly amusing. His fellow members of the firm were humorously impersonated by Mr. Raymond Metcalfe and Mr. Albert Grant, and the tric kept matters gcing merrily. Mr. Leonard Ure as Abijah Smith was also successful. The music was as haunting as ever, the dressing was tasteful, and the scenery smart.

STRATFORD THEATRE ROYAL.

Produced at the Elephant and Castle last week, Miss Eva Elwes' latest drama, "His Wife's Good Name," goes with a swing this week at the Theatre Royal, Stratford. The humorous side is capitally maintained by Mr. Will Casey, the well-known Yorkshire comedian, Miss Annie Mitchell, as Miss Lottie Love is as dashing as ever, and all the others work well together to ensure the success of the piece.

WATFORD PALACE THEATRE.

Arthur Rosebery's company are paying a return visit this week in the stirring naval play "The Silent Watch," which introduces life afloat in His Majesty's Fleet and concludes with a powerful court martial scene, full of tense, human feeling. Miss Hettie Gale plays the exacting rôle of Clara Hope with charm. She is ably supported by Mr. Claude Allingham as Admiral Hope, Mr. Jackson Hayes as Admiral Schroder, Mr. Alic Forbes as Admiral Blake, and Mr. Ray Jackson as the Commodore, especially in the accusation scene and court martial. Mr. Harold Montague as the musical sea-dog, Paymaster Captain Deacon; Mr. Arthur Meynard as Ben Barker; and Mr. Syd Dean as Lieut. Davy Blake delight the audience with their musical numbers. Montague Storing scores with his skilful playing of the violin. The cast is a very lengthy one, and all the old favourites return. "The Silent Watch" is well staged, and the dressing is worthy of mention.

SURREY THEATRE.

At the Surrey this week Mr. Leon Vint is presenting Elinor Glyn's play, "Three Weeks." A performance of sterling merit is that of that fine actress, Miss Kathleen Hermon, in the rôle of Sonia. Mr. Herbert Mansfield is the Paul Verdayne, and if at times he plays too much on the minor key, his work is nevertheless of excellent quality. As the light and airy but philosophic Prince Nicholas Mr. Geoffrey Chate has a part in which he revels is, and he receives excellent support from Miss Hope Dorice, who plays the Countess of Waleski. Mr. Felix Pitt makes every point in a trying character study as the drunken, half-mad Michael, King of Croabia. As the faithful servant, Dimtry, Mr. Charles Stirling is admirable, and in every way satisfactory is Mr. Charles Bendon as the Prime Minister of Croabia, Vashkoff. Mr. Leon M. Lion is responsible for the production, and Mr. William Trussell is general manager for the company.

THE KENNINGTON.

Amongst the variety turns at the Kennington this week, Mr. Fred Eustace and Co., in the dramatic sketch, "The Amber Light," give a noteworthy performance, Albert Eustace as Hyram Fletcher, of Chicago, Mr. F. W. Spurwing as Sir John Montagu, and Walter Graham as the villainous John Dalton, all helped to carry the piece through successfully. The Belmores, with their clever marionette show; Dorothy Meade and Gordon Rennie, with fine singing and clever burlesque; and Colin and Emery, in their musical comedy scena, "Shines," were all enthusiastically received by the audience.

Death of Charles Gascoigne.

Readers will hear with regret of the death of Mr. Charles Gascoigne, who passed away on Tuesday, May 31, at Ayr County Hospital, as the result of a motor accident. Mr. Gascoigne was for many years connected with the Livermore Bros., Bristol, and went to Scotland some years ago as touring manager for one of Mr. Fred Collins' productions, being later transferred by that gentleman to the resident management of his Pavilion Theatre, Ayr. Mr. Gascoigne latterly received an excellent appointment at Stranraer. It was while on a visit to friends at Ayr that the accident occurred, he having left the Pavilion only a few minutes previously. The funeral took place on Thursday, June 2, at Ayr Cemetery. Beautiful wreaths were sent by the directors of Stranraer Cinema, the staff of Ayr Pavilion, and Mr. Fred Collins.

BIRTHS, MARRIAGES & DEATHS.

IN MEMORIAM.

ELLIOTT.—In loving memory of my dear mother, Margaret Elliott, who died June 7, 1913, at Darlington.—Violet Elliott.

PENDER.—In memory of Percy Pender, M.M., killed in action June 7, 1918, after 3 years' service, Sherwood Foresters, age 31. In fondest love, his wife, Winnie.

PROVINCIAL CENTRES.

BIRMINGHAM.

LEXANDRA THEATRE.—P. & L., Mr. n Salberg; A. M., Mr. W. T. Guest; . D., Mr. David Cochrane.—Those two l-known producers, Mr. Will H. Glaze & L., Mr. Pierre Cohen; Mus. D., Mr. Bernard Copping, have "joined , and a strong company presents avid Garrick" to start off a season. Mr. ping undoubtedly secures the proper osphere, and makes a hit as the famous or; Miss Ray Parry, in the difficult e of Ada Ingot, plays in a finely re- ined manner, yet conveying much hos in her unhappy position. As Simon ot Mr. Sidney Smith is intractable and hardy in turn in the good old-fashioned —a clever study; Mr. Victor Tandy, a l actor, carries off the part of the rting and bibulous Squire Chivy with cess. Mr. Will H. Glaze is content to e the part of Mr. Jones.

EPERTORY.—P., Mr. Barry V. Jack- ; M., Mr. John Drinkwater; B. M., Mr. he Matthews; Mus. D., Mr. Harold ls.—Granville Barker's fine play, "The sey Inheritance," is revived here after t years. It is interpreted with great er by a company which includes three bers of the original cast, Miss Mar- et Chatwin, Miss Mary Raby, and Miss ud-Gill. Their collaboration herein will k among the most distinguished ievements of the Birmingham Reper- y. Mr. Osmund Willson takes the part George Booth, and other striking indi- ual studies are contributed by Mr. Gros- or North, Mr. Stuart Vinden, and Mr. lville Cooper.

ORDESLEY PALACE.—P., Moss' Em- es, Ltd.; L., Mr. and Mrs. F. G. Kim- ley; A. M., Mr. John Croudace; Mus. Mr. Geo. Ridding.—Mr. J. C. Carlyle's pany gives Mrs. Kimberley's domestic y, "That Little Mother of Mine." Mr. Wilson Wynn appears as Jack Hayden, of the blacksmith, and creates an in- esting part; Miss Edie Macklin plays le of Mary Ann Parker with success; Miss Eva Ballard is capable as the ydens' adopted daughter. Mr. J. C. lyle plays the villain admirably; and s Betty Emery is adequate as his ac- plice, with Mr. J. Spencer as the stall- per, and Mr. Louis Manton making a apathetic study in the rôle of Bill own.

RAND.—P., Moss' Empires, Ltd.; M. Mr. R. H. Gillespie; M., Mr. H. J. ne; Mus. D., Mr. Gilbert Smith.—That ll and merry-making good fellow, ck, acrobatic clown and instrumentalist, n rare form, and performs his attractive n with the ease of the true artist, never rusive or forced, but just pat, and well ed by his partner; the Gadiators, in ir "art in athletics" show, supply a lly capital entertainment; Dorothy Blain is a taking siffleuse and mono- ist; and Hall and Neil, with W. V. binson, the Canadian; Geo. D'Albert, the edian; and the Westwoods, in their jug- g cycle novelty, complete a varied pro- mme.

MPIRE. — P., Moss' Empires, Ltd.; M., Mr. Henry Raymond; A. M., Mr. lip Giles; Mus. D., Mr. G. Clegg.—Win- n's Sea Lions display a remarkable es of tricks, and furnish a novel form entertainment, which evidently took l. Mr. Haydn Wood and Miss Dorothy rt appear in a capital musical scena, "Roses of Picardy" composer being, of rse, specially interesting. Power and ndon gave their amusing "Mending a r" act; the Two Ascots dance cleverly tell good stories; Adam Tomlinson pro- es comedy; and Dorothy Lena sings in ghtly fashion; while Cinque and Valet e with their human billiard table turn. ors, The Chemists, 52, New-street; 275, Coventry-road; 167, Broad-street; 276, Soho-road; 100-101, Smallbrook-street; 266-268, Gooch-street; 89, Villa-road; 163- 165, Bloomsbury-street; 459, Moseley- road; 141, Bristol-street; 1, High-street, Handsworth; 79, Digbeth, Aston Cross; 196, High-street, Harborne; 129, Alces- ter-road, Moseley; 576, Coventry-road; 129, High-street, King's Heath; 81, High-street, Erdington; Colmore-row and Bull-street; 56, Cape-hill, Smeth- wick; 58, Parade, Sutton Coldfield; 39, High-street, Bromsgrove.

LEICESTER.

HEATRE ROYAL.—Sole L. & M., ssrs. Milton Bode and Edward Comp- ; B. M., Mr. W. R. King; A. M., Mr. L. Clement; Mus. D., Mr. J. H. n.—Messrs. Albert Sember, Samuel nes, and James Stillwell present "A ite Man's Way," with Florence Lyndon James Stillwell in the leading parts, ported by a capital company. Friday ning, "The Call of the Child."

ALACE THEATRE, LTD.—M. D., Sir vald Stoll; A. M., Mr. Trueman Towers; t. A. M., Mr. Thomas J. Phillips; Advt. Mr. C. R. Stephens; Mus. D., Mr. n W. Lowe.—Fred Karno's latest show, es, Papa," is being presented here, and winning high favour. Ernest Sefton Stephanie Stephens are scoring a suc- in the leading parts, ably supported Reginald Andrews, Ambrose Thorne, k Mann, Olive Grant, Ninnette Ray- n, Rose Thornbury, &c. Other entertain- turns are Frank and Vesta, dancers; Two Arnartos, in a talking act; Rolf ter, comedian; and pictures.

AVILION THEATRE.—P., The Mac- hten Vaudeville Circuit, Ltd.; B. M., Joseph Lawrence; Mus. D., Mr. Fred cher.—This week's attraction is pro- ed by Ray Bros." revue, "More ashes." Fred Morgan and Matt Morley, chief comedians, keep the audience l amused. Lena Lloyd is applauded for vocal numbers. Others who contribute a good show are Dulcie St. Clair, Harry hurs, De Vere and Welbo, and pictures.

ICTURE HOUSE.—P., Provincial emas, Ltd.; R. M., Mr. R. L. Salmon; . D., Mr. W. H. Carter.—Miss Mary hton, the well-known soprano, is ing another success on her return visit. films are also being shown.

rs, The Chemists, 9, Belvoir-st.; 301, Belgrave-gate.

LIVERPOOL.

AKESPEARE.—L. & M., Mr. W. W. ; A. M., Mr. Herbert King; Mus. D., Sam Hague.—A commendable presenta- of "The Story of the Rosary" is given here by Mr. Denville's com- among the principal artists being s. Bert Evelyn (Paul Romain), Royce on (Philip Romain), Francis A. Cor- Karl Larose), Clifford Rean (Colonel brand), and the Misses Violet Clare ia Sabran), Millie Philips (Sister a), and Maudie Ryder (Wilhelmina). YHOUSE.—P., Liverpool Repertory e Co., Ltd.; L. & M., Mr. A. S. ; Mus. D., Mr. Joseph Smith.—The omedy, "Pretending to be Cinder- concluded its run here last evening, night (Wednesday) will see a revival fy Arthur Jones' "The Liars."

RE.—P., Moss' Empires, Ltd.; L. & r. George Manners; Mus. D., Mr. Arthur.—Heading the bill are the Two Rascals (Chas. O'Donnell and Fields), who delight everybody with test song hits; a most artistic musi- a, "One Fleeting Hour," is pro- Albert Vivian Peake and Co., all exhibit considerable talent as in- alists and vocalists; Ben Osborne lie Perryer have a capital turn, the Show," into which they intro- nedy sketches from life; Jimmy d Teddy Knox amuse greatly with tastic frolics; J. H. Scotland's con- of song and story is keenly ap- ; Haley's Juveniles are as pleas- ing as ever; and Masu (assisted by Yuri) provide some clever Japanese juggling tricks.

OLYMPIA.—P., Moss' Empires, Ltd.; M. Albert Moore.—Here we are having a first visit from Dennis Neilson-Terry and Co. in an interesting and well-presented playlet, "The Crown Diamond," an incident from "Sherlock Holmes," which is received with considerable pleasure; Marcelle and his partner repeat their clever performance; Malcolm Scott maintains his reputation as a raconteur; the talented Lawrence Wright ensemble afford as much pleasure as ever; and others in the list are the Three Ernests, with a lively comedy gymnastic novelty; the O'Dormondes, in "scientific nonsense"; and Frank A. Nolan and Louis Holt, who have a neat vaudeville sing-song.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchins; Mus. D., Mr. George Dibbert.—Niblo and Doris, with some neat comedy, head the bill, and O'Wray and O'Dare, very funny burlesque comedians, occupy the bottom, while included in the remainder of the company are Cinders and a Spark, who have a bright vocal and instrumental scena; Mark Rivers, comedian; Jean Holsen, comedienne; and Jack Dawe, dame comedian.

PAVILION.—P., Messrs. W. H. Broad- head & Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—The visits here of the Raynor Repertoire Company are al- ways welcome, and it is estimated that they have been upwards of 40 times at this popular theatre. On the present occa- sion the week's programme comprises "Nobody's Daughter," "Irene Wychlerley," "The Degenerates," and "Camille," all of which are played twice nightly. Miss Ennis Lawson is again the leading lady, and has among her supporters Messrs. Algernon J. Hicks, John Blake, T. Renaud Lockwood, H. Kenneth Barton, J. G. Maine, William Myers, and the Misses Laura Tully, Isla Garnet-Vane, Daisy Mitchell, and Maud Morton Powell.

Boots, The Chemists, Boots' Corner, Church-street; 11-15, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby-road; 233-235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Pru- dential-buildings, 38, Dale-street; 45-47, Lord-street; 45, Walton Vale, Aintree; 583, Smithdown-road; 116, St. Mary's- road, Garston; 53-55, Seaforth-road; 111- 113, County-road, Walton; 66-68, South- road, Waterloo; 51, Stanley-road, Bootle.

MANCHESTER.

PRINCE'S THEATRE.—P., The United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; M. C., Mr. C. W. Chambers. — The well-known farcical comedy, "Baby Mine," never fails to draw good houses, and many old patrons renewed acquaintance with it here on Mon- day. Miss Betty Fairfax as Zoie celebrated her thousandth appearance in the rôle on the opening night. Mr. Keith Kenneth as Alfred Hardy is the other prominent per- sonage in the cast.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. Jas. Richardson.—A revival of "Are You a Mason?" featuring Miss Moyra Melrose, is the attraction here this week. The old favourite still succeeds in rousing plenty of laughter, and the cast all round is excel- lent.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. C., Mr. R. Hardwick.—A big bill here includes Jack Williams in "A Sister to Assist 'Er"; Dollie and Billie, Pattie Loftus, Takio, Herbert Lee, Sam Hilton, Elizabeth Hyde, and the Three Nesios.

ROYAL OSBORNE THEATRE. — P., Messrs. Broadhead & Son; A. M., Mr. Jas. Brearley; M. C., Mr. Chas. Wright.—Messrs. Beresford and Pearce's novelty cir- cus revue, "Bare Backs," with many at- tractive features and a talented cast, is at- tracting good business here twice nightly.

METROPOLE THEATRE.—P., Messrs. Broadhead & Son; A. M., Mr. Rex Sugden; M. C., Mr. C. H. Bayley.—Mr. Joe Morri- son is presenting here the popular musical comedy, "The Dream Girl," featuring the well-known light comedian, Randolph Sut- ton, in a strong cast, which includes also Chester Courtney, Maisie Terris, and the Big Brass Six.

KING'S, LONGSIGHT. — P., Messrs. Broadhead & Son; A. M., Mr. Geo. Steel; M. C., Mr. J. Hartley.—Mr. Andie Caine's company are appearing here this week in a lively farcical revue, called "Stop It Off!" Principal comedian is Bobby Graham as the Mother, and capital work is added by Little Mack, Harry Ward, Jean Robertson, Olive Aubrey, The Murratts, and the Valentine Troupe of trained children.

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Wm. Taylor; Mus. D., Mr. Thos. Wrath- mall. — An excellent bill here provides Coram and Jerry in a smart ventriloquial act; pretty Gabrielle Ray and Leslie Barker, in dainty and artistic scenas; J. W. Rickaby, popular burlesque comedian; the world-famous Harmony Four; Nelly Wig- ley, comedienne; Maggie Clifton and Part- ner; and the remarkably clever Fuji Family.

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. Bertram Iles; Asst. M., Mr. F. C. Brooks; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. W. Hague.—Here a fine programme includes Walter Williams and Gertrude Lawrence, in songs and dances; Billy Danvers; Roxy La Rocca; Abbie Mitchell and full harmonic quar- tette; De Havilands; Will H. Fox; and the marvellous Deguchi Troupe of Japanese.

HULME HIPPODROME.—P., Messrs. W. H. Broadhead & Son; G. M., Mr. H. Winstanley; R. M., Mr. H. Hearn; A. M., Mr. Harry Boyle; Mus. D., Mr. Ed. Jones. —Mr. Fred Karno's "Mumming Birds," with Jimmy Russell and Sydney Cooke, are at the top of a good bill here, which also includes Gwen Lewis and Chas. Haw- thorne; Holson and Bert; Chas. Falla; Haley's Komets; Jack Blair; Royal Pekin Trio; and the Brazilian Trio.

Boots, The Chemists, 15-19, St. Ann-street, St. Ann's-square; 48 and 50, Oldham- street; 14-16, Cavendish-street, Stret- ford-road; 77, Downing-street; 105, Market-street; 1, Oxford-street; 8b, Alexandra-road, Moss Side; 688a, Roch- dale-road; 107, Stockport-road; 61 and 65-67, Wilmslow-road, Rusholme; 95-97, Regent-road, Salford; 277-279, Chapel- street, Salford; 690, Stockport-road; 81- 83, Piccadilly; 285, Oxford-road; 597, Cheetham-hill-road; 191, Broad-street, Pendleton; 105, Stockport-road; 398, Great Cheetham-street East; 124-6, Ash- ton Old-road; 6, Victoria Station- Approach; 29, Barlow Moor-road, Chorl- ton-cum-Hardy; 1137, Chester-road, Stretford; 39, Market-street; 864, Chester-road, Gorse-hill, Stretford; 310, Stretford-road; 191, Eccles New-road, Salford; 404, Regent-road, Salford; 268, Waterloo-road, Hightown.

NEWCASTLE.

ROYAL.—L., Robert Arthur Theatres Co., Ltd.; M. D., Mr. F. W. Wyndham; R. M., Mr. W. Whitehead.—The comedy, "French Leave," presented by Clarance Hurst's company, is delighting large audi- ences. The chief parts are admirably played by Mr. M. R. Morand, Mr. Charles Groves, and Miss Mary Byron.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. D., Mr. R. Thornton; R. M., Mr. Cecil A. Collins.—Jay Laurier, better than ever, scores with his newest hits. The musical act of Percy Honri, who is also a good comedian, pleases everyone. Manny and Roberts win warm favour. Kiddy Kennedy, come- dienne; McRae and La Port, sensational aerial act; George Calmer, voice manipu- lator; and Zellini, the human chimney, are others that do well.

HIPPODROME.—L., Variety Theatres Controlling Co., Ltd.; M. D., Mr. Chas. Galliver; G. M., Mr. W. H. Bebby.—A sensational sketch, "The Counterfeiters," well played by Henri de Vries and com- pany, rivets the attention. Wilson Hallett gives some interesting studies of children. The songs of Nora Delaney are well re- ceived. Hunter and Bob, pantomimical comedians; Will Van Allen, musical come- dian; Harry Laybourne, burlesque enter- tainer; and La Ventura round off the fare.

PALACE.—M. D., Coun. T. W. Rowe.—Arthur Hinton and company, which in- cludes Miss Peggy Courteney, are staging here "Motherhood," a play not hitherto seen in this city. On Friday only "Moths" will be given.

JESMOND PAVILION.—The "Q's" Concert Party, from the London Coliseum, prove a big attraction. Mr. Charles Hutchins proves a clever humorist. A favourite comedian here in Mr. Dudley Bishop enhances his popularity. Miss Mabel Hutchins, contralto and character artist, is a huge success. The remaining artists all do well.

Boots, The Chemists, 45, Northumberland- street; 83, Clayton-street; 244-46, Scots- wood-road; 109, Elswick-road; 67-69, Grainger-street; 17-19, Shields-road, Byker; 121-125, Shields-road, Byker; 53- 55, St. George's-terrace, Jesmond; 105- 107, High-street, Gosforth.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; R. M. & T., Mr. J. E. B. Beau- mont; Mus. D., Mr. A. Green. — That popular and versatile actor, Mr. Henry Baynton, is paying a return visit here, and presenting, with every attention to detail, a round of Shakespearean plays, embracing "Merchant of Venice," "King Lear," "As You Like It," "Julius Cæsar," "Antony and Cleopatra," and "Taming of the Shrew," in the order named. Mr. Baynton is well supported by Miss Gertrude Gilbert and an excellent all-round company.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beau- mont; A. M., Mr. Maurice Mahony; Mus. D., Mr. H. Westnedge.—Messrs. F. G. Kimberley and Dennis Clyde's repertoire company present "The Secret Mother" and "The Knife of Death." The cast in- cludes Messrs. Dennis Clyde, Paul Ash, H. B. Dewhurst, Thomas Stacey, Morris Maud (also general manager), Misses Olga Jefferson, Mabel Stacey, Margaret Eng- lish, and Annette Howard.

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Mus. D., Mr. John C. Fowler.—A programme of more than average merit includes Du Calion, the loquacious laddie on the ladder; "Fashions De Vogue," a draping novelty, presented by M. Alphonse Berg; the "Royal Breconia Singers," in artistic vocal scena; The Jardys, novelty gym- nastic hand-balancers; Lala and Newton, comedy wire act; Russell Carr, ventrilo- quist; and Elsie Bower and Billy Doust, in "chant and chatter."

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Mus. D., Mr. W. Bingley.—Heading a strong and attractive bill is Mlle. Odiva, assisted by her highly- trained sea lions, and presented by Capt. C. F. Adams. Other interesting turns are given by popular May Henderson, the "dusky comedy queen"; Les Trombetta, comedy act; Norman White and his won- derful automatum; Dainty Doris, comedi- enne and dancer; Pasquali Bros., equi- libriists; and a musical fantasy, "Dream Stars," presented by Mr. J. S. Taylor, and supported by Mr. Henry Weste and Misses Kathleen Bett, Phœbe Field, and Lynda Martell.

Boots, The Chemists, 55 and 57, Snig- hill; 252-54, West-street; 599, Atter- cliffe-road; 7, Netherthorpe-place; 97, South-street; 34-36, Spittall-hill; 284, Shalesmoor; 183-185, Attercliffe-com- mon; 440, Abbeydale-road; 207, Broom- hall-street; 6, High-street; 2-4 Duke- street Park; 514-18, London-road, Heeley Bridge; 303, South-street, Moor; 652, Staniford-road, Darnall; 129, Newbould-lane, Broomhills; 3-5, Middle-road, Hillsborough; 212, London- road.

SUNDERLAND.

KING'S. — P., Messrs. Thompson and Collins; R. M., Mr. E. Jefferies; Mus. D., Mr. J. Jones.—Pictures, and Ronald Knight and Sheila Brady, in a vocal scena, "Roses of Memory," and Jean Schwiller, 'cellist, and Julia Dolard, mezzo-soprano, in a musical act.

THEATRE ROYAL.—P., Mr. Richard Thornton; G. M., Mr. Harry Eeden; R. M., Mr. Richard I. Griffiths. Mus. D., Mr H. Mitchell.—"The Ashes of Love" is being played here by Mr. Albert Sember's company.

PALACE.—P., Mr. A. G. Hamilton; R. M., Mr. W. Gillespie; Mus. D., Mr. Frank Hubble.—Pictures, and vaudeville by The Flying Potters, aerial gymnasts, and Jack Vallenti, ventriloquist.

EMPIRE. — P., Sunderland Palace Co.; M. D., Mr. Richard Thornton; G. M., Mr. Harry Eeden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Elliott Smith.—The top of the bill is occupied by Hanlon Bros and Co., in a pantomime absurdity en- titled "The Station Hotel." The other members of the company are Lily Morris, comedienne; Naughton and Gold, come- dians; Ernesto, juggler; George Bolton, pianist and vocalist; Les Nosselas, in a Parisian novelty act; and Alf Thomas, a "frivolous" entertainer. Next week the house will be occupied by Harry Day's "Spangles."

Boots, The Chemists, 62, Fawcett-street.

THE INTERLUDE PLAYERS.

A very praiseworthy performance of "A Midsummer Night's Dream" was given by the Interlude Players, at the Margaret Morris Theatre, on Sunday evening, the production, by Mr. Clive Currie, reflecting great credit on that gentleman. Mr. H. V. Tollemache made an excellent Theseus (Duke of Athens), and Hermia's Father, Egeus, was well played by Mr. George Cun- ningham. Lysander was admirably enacted by Mr. Alan Hollis, and Mr. Ralph Led- dra's Demetrius is deserving of special mention. Miss Loti Ford, as Hippolyta, did the little she had to do quite well, and Miss Flora Grey cleverly realised the part of Hermia. Two of the best acting per- formances were given by Miss Winifred Evans as Helena, and Mr. Clive Currie as Bottom, whilst Messrs. Dick Daniell, Tom Arlington, Frank Holmes, Ronald Ward, and Marston Garsia as Tinker, Tailor, etc., all did very creditably. Among the Im- mortals, Mr. Ion Swinley made a fine Oberon, Miss Marjorie Gordon as Titania acting delightfully. Miss Julie Kean's Puck was a rare imp, Miss Helen Gosse sang sweetly as the Singing Fairy, and Miss Betty Nicholas as the dancing fairy rendered several terpsichorean efforts in charming style.

Preceding Shakespeare's fairy comedy was Fredk. Fenn and Richard Pryce's "Op o' my Thumb," particularly well acted by Mr. Clive Currie as Horace and Miss Rosalie Notrelle as Amanda. Miss Loti Ford's Madame Didier, Miss Dorethea Temple's Clem, Miss Leila Langley's Celeste, and Miss Helen Gosse's Rose were all well in the picture.

ACTORS' BENEVOLENT FUND

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Thatcher, Fowler	0 10 6
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THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

MR. ROBERT COX.

To a conductor's chair—and a very important conductor's chair—has lately come Mr. Robert Cox, of whom a great deal is

[*Photo., Hana.*
MR. ROBERT COX.

likely to be heard in the future. Mr. Cox it is who conducts, with a dexterity and a discernment that won special commendation at the notable *première*, the large orchestra of the Prince of Wales's Theatre through its admirable playing—admirable, thanks no little to his care and attention at the long rehearsals—of the Emmerich Kallman music, as difficult as delightful, to "The Gipsy Princess."

He is the sixth of the line of Cox, the name of the man who put his well-known Edinburgh glues and gelatines on a grateful market as long ago as in 1725. His father was M.P. for South Edinburgh from 1895 to 1899.

It is very interesting to find, moreover, that his wife is a niece of the great Dame Nellie Melba, who sent him, before "The Gipsy Princess" opened, one of the most encouraging of all the many encouraging messages he received, and whose disappointment that she was unable, through a previous engagement in Paris, to watch his West End début, was very keen.

"I started actually writing music," he told an "Era" interviewer, "when I was fifteen, at Winchester. Then I went up to Oxford, and in 1905, whilst at St. John's, composed the music for the University Dramatic Society's production of 'Measure for Measure.'

"Yes; I've written a musical play myself, to which I see your paper has already kindly referred. It was first called 'The Love Girl,' and then (as now) 'The Purple Lady,' and it toured some thirteen weeks last autumn.

"It is quite true that it is very likely to be seen in town before long . . . and all I can say is that if the Londoners are so sweet to it as were the people of, say, Blackpool, then I need have no fears at all!"

Mr. Cox has a notably charming house near London. Built in the Georgian shape, it is interesting also in that it has ten bedrooms on only two floors. Of his collections of lacquers and Japanese kimonos he is tremendously proud.

Opera Season at Æolian Hall.

In the absence of a grand opera season, Mr. Rosing has embarked upon a bold and original venture—that of staging and performing opera, in a more intimate form, at the Æolian Hall, which is to be specially adapted for the purpose by that experienced producer, Mr. Komisarjevsky. Nine performances are to be given from June 25 to July 2, the operas being Tschaikovsky's "The Queen of Spades," Rossini's "Barber of Seville," and "Bastien and Bastienne," which will be followed by "Pagliacci." Each opera is to have two evening performances and one matinée. The performances will be conducted by Mr. Adrian Boult, who will have under him a detachment of the British Symphony Orchestra.

THE "F. & D." WELFARE CLUB.

The members of the above Club held their first outing on Saturday last, and scored an undeniable success. Starting from headquarters in Charing Cross-road in the morning, the members and their guests had a most enjoyable motor-charabanc run to the Crown Hotel at Amersham, where, after a "mixed" cricket match, in which Miss Pocock showed symptoms—with the requisite years of practice—of developing into a Jessop, an adjournment was made for lunch.

The post-prandial oratory was commendably brief, but "pointy"; among the speakers being Mr. Chas. Wilmott (chairman), Mr. John Abbott (vice-chairman), Mr. Fred Day, and Mr. David Day, Miss Bootle (who responded for the committee), and Mr. D. Cameron Forrester, of "The Era."

Lunch was followed by a further enjoyable motor run to Chorley Wood Common, where the veteran and respected founder of the firm, Mr. David Day, and its energetic head, Mr. Fred Day, were among those exhibiting prowess at cricket, while Miss Hall demonstrated her all-round ability at rounders. (This is unintentional.) In the tug-of-war it has to be reported that the sides were so vigorous that the rope broke twice, with the result that both sides won "on the flat."

The run back to Amersham, followed by an enjoyable tea, preceded the return to town, during which Mr. C. Lucas converted himself into a human orchestra and kept the whole party in roars. Altogether it was a most enjoyable function, and one which demonstrated the bond of sympathy and good fellowship which permeates every department, and it was pleasant to see the manner in which the heads of the firm entered wholeheartedly into the various diversions of the staff—in fact, a real "happy family" affair, which lived up to the novel and amusing programme drawn up by a Humorist, who well deserved first place.

CONCERTS OF THE WEEK.

TWO STUDENTS' CONCERTS.

A new work, consisting of quartets for strings, by a student, Stanley H. Wilson, was heard at the Royal College of Music concert held in the Prince Consort Road Hall on Thursday. The "Three Rhapsodies," as they are called, proved to be thoroughly genial little pieces, containing pleasing ideas ingeniously and happily expressed, and giving ground for hope that Mr. Wilson may shine in the future among composers—who are badly wanted—of the lighter kind of music. Messrs. Pennington, Skeaping, Shore, and Robinson, a quartet whose ensemble steadily improves, introduced the "Rhapsodies," and played them in such a way as to set forth their virtues to the fullest advantage.

One of the afternoon's singers, Mr. Martyn Green, has an excellent baritone, mellow and ringing in quality. He sang Frederick Keel's "Three Salt-water Ballads" in a style so finished and altogether artistic as to suggest that he is already emancipated from the student stage. He should soon make his mark. There was agreeable singing, too, from Miss Kathleen Steuart and Mr. Marshall Murton.

A pianist, Mr. E. Norman Greenwood, played some Schumann pieces with musical tone and expression, and Mr. James Bell gave a very creditable performance of an overture, for organ, by Bernard Johnson—"Hommage à Tchaikovsky."

Vaughan Williams' Phantasy Quintet for strings, which opened the programme, was played by Miss Marie Wilson, Miss Joan Carlill, Mr. Bernard Shore, Miss Honor Rendall, and Miss Elsa Ivimey-Martin.

On Friday the choral and orchestral students' concert took place. The programme opened with Brahms' Academic Festival Overture, with the choral finale approved by the composer, and used at the installation of the Duke of Devonshire as Chancellor of Cambridge University. Sir Hugh Allen, who conducted with his usual authority, secured a highly satisfactory performance, the orchestra responding bravely to his demands upon them. Tone, balance, and attack were excellent, and the choir sang alertly and with good, bright quality.

Later on, in Elgar's Variations, this time under Mr. Adrian Boult's direction, the orchestra again acquitted itself, on the whole, extremely well. There were one or two minor blemishes, but the playing had plenty of vigour and spirit as well as expressiveness. Mr. Boult also took command of the performance of Tchaikovsky's Pianoforte Concerto, in which Miss Eileen Parker, who has a ready technique, gave an easy, fluent reading of the solo part.

The solo singing was very good. Mr. Archibald Winter justified an ambitious choice—Siegmund's "Spring Song" out of "The Valkyrie"—by pleasing tone and an excellent legato; Mr. Percy Judd's singing of Pan's song from Bach's Phœbus and Pan" was free and frank; and Mr. Tudor Davies, who, of course, is becoming well known outside the College, was heard in a refined and finished rendering of the tenor Cavatina from "Faust." In the accompaniment to the Bach number the orchestra's playing was quite admirable.

A BRILLIANT VIOLINIST.

If it were only for his immense enthusiasm, Mr. Emilio Colombo (late soloist to the Russian Imperial Court) would be a very interesting violinist. It lends a spontaneity and a vigour to his playing that hall-mark it with individuality. But he has other valuable qualities—a tone, now powerful and rich, now as sweetly and persuasively eloquent, a big, brilliant style, and a commanding technique. Even in the most difficult passages—perhaps most of all in these—he gives the impression that he is playing for the sheer joy of it. His mastery of his instrument is as complete as that; and it was thoroughly tested by a programme—at his recital in the Æolian Hall on Wednesday—which concluded Wieniawsky's "Polonaise brillante," Vieuxtemps' Fourth Concerto, a Corelli sonata, and Tschaikovsky's "Elegia." In a group of pieces figured an effective arrangement, by Mr. Colombo, of the Russian Boatmen's Song. The audience, a large one, was very enthusiastic.

A STREATHAM RECITAL.

A pleasant evening was provided by Miss Elsa Jordan and Miss Mary Williams in a recital programme at St. Leonard's Hall, Streatham, on the 31st ult. The former is a pupil of Miss Winifred Williams, who, collaborated on the second piano, with the orchestral part in the Grieg Concerto, First Movement (Op. 16), also acting as accompanist to the songs contributed by the well-known contralto vocalist.

The giving of a recital is a severe tax upon memory and staying power, and Miss Jordan may well avail herself of a few notes to jog the mind, and facilitate the ready response of brain and keyboard. She played with considerable skill, but did not attain that breadth of style commensurate with an adequate performance of the masters, more especially Bach

Miss Mary Williams appeared at her best in the group of songs, including "Romance de Pauline," by Tschaikowski, "J'ai pleure en Reve" (Georges Hué), a number by Debussy, and Bemberg, in all of which the audience had great pleasure by reason of the ringing quality and richness of voice, coupled with excellent diction and understanding of the composers' intentions.

PONISHNOFF RECITAL.

Few solo pianists could offer a more soundly interesting programme than that proffered by Ponishnoff at Queen's Hall on Thursday, and, if the house were not full, those who came lacked nothing in enthusiasm for the comparatively youthful player with a modest, unaffected style. Of his brilliant technique there is much to marvel at, yet as some artists seem to make the time pass all too quickly, so Ponishnoff has the way of making one delight in what is apparently a lengthy piece. Further, his playing is imbued with a sense of romance, such a number as Cornelli's "Pastoral" (Angelus) being a sheer delight, even though one may suggest the Bach numbers were a trifle hurried—yet they were tempermental, so that a most delightful evening filled with music was enjoyed. Such a genuine ovation is rarely given as that which concluded the programme, anticipating a return visit in the autumn.

BACH RECITALS.

The week of recitals from Bach given by that brilliant British pianist, Mr. Harold Samuel, happily proved a successful venture, the Bach-lovers showing their appreciation of a rather bold enterprise by turning up in large numbers at each performance. Mr. Samuel has studied Bach to such good purpose that there was not a shadow of doubt that his interpretation of the music would prove other than masterly; and successive audiences have demonstrated in no half-hearted fashion their keen appreciation of the musical treat provided for them. Mr. Samuel may be described as a Bach enthusiast, and gets out of the master's music all the very best effects, which, indeed, a less accomplished performer might well fail in the endeavour to produce, however good his intentions. The encouragement given to Mr. Samuel to popularise Bach's music should stimulate him to further efforts in the same excellent direction.

MUSIC AT MORLEY COLLEGE.

Morley College, Waterloo-road, like the "Old Vic.," is deservedly respected and popular, if only by reason of its honest democratic character. For example, at the students' concert on Saturday last, under the direction of Gustav Holst, there was no attempt at evening dress—the performers came as they probably went to the office, warehouse, &c., and enjoyed their recreation, as did their friends, and when one states that the programme contained but three numbers that were not classics, it says much for ambition. The Four Bach Choruses, sung in scarcely purest Latin possibly, and the incidental music to Purcell's 'Dioclesian," taxed orchestra, chorus, and soloists, and even if not really first-class performances, carried one to exultation in the "Et Resurrexit" chorus, or into classic realms of clear-cut harmony and flowing melody in which Miss L. Twiselton caught the proper spirit as well as any of the soloists.

Mr. Rushton's Quartette, comprising Mr. R. F. Hatto as first violin, Miss Sugars as second violin, Miss V. Lasker as viola, and Mr. G. T. Clively as 'cello, playing a graceful minuet, a composition creditable to a student, made amends for the illness and enforced absence of a vocalist. Three entr'actes to "The Wasps of Aristophanes," by Dr. Vaughan Williams, notably the march movement, described as suggesting a march past of cooking utensils and scullery equipment, together with a Fantasia by Charles Burke (a former student), based on two Irish hymn tunes, might well be considered by those choral societies such as the Crystal Palace, where a more mature performance could be assured. Mr. H. Blank's piano solo was highly enjoyed. The audience—including the delightfully happy little children—made one wish that, in our teens, we had been a Morley College student.

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MUSICAL SUGGESTIONS FOR NEXT WEEK'S FILM RELEASES.

GUIDE TO MUSICAL DIRECTORS.

(SPECIALLY COMPILED FOR "THE ERA.")

Musical directors should not fail to secure the "Suggestions" for film accompaniments which appear week by week in "The Era." Directors who take advantage of these "Suggestions" will have five days in advance of the release in which to obtain the necessary selections. Musical suggestions, if published, should be sent on when the film is booked, but they seldom arrive before the film, if at all.

This is the secret of the musical director's trouble. He either gets none or they are too late to use for the first house. The Editor of "The Era" has therefore resolved that he will do all in his power to assist in this matter by publishing as many suggestion sheets as possible.

This week's instalment supplies the music most suitable for the following films:—

"THE ORPHAN."
Fox Film.
Released June 13.

Change Cues.	Style.	Nature of Number.
PART I.		
The name of the Orphan	Romance..	Bri. Flo. Mel.
*When men enter hut	Overture..	Ex. Dram. Alleg. Agit.
*When boy by tree ..	Romance..	Ex. Dram. Mel.
Ford Station	,, ..	Hvy. Dram. Mel.
Bill Howland	Serenade..	Bri. Flo.
I am the Orphan ..	Overture..	Hvy. Slo. Dram.
PART II.		
When man rides away	Overture..	Hry. Dram. Alleg.
*When men by body ..	Romance..	Hvy. Dram. Ex. Mel.
*When men leave body	Overture..	Ex. Dram. Alleg. Agit.
*When man lassoed ..	Romance..	Ex. Dram. Mel.
I lost my tobacco ..	,, ..	Bri. Flo. Mel.
*When Orphan sees Indian	War dance	Indian 2/4
PART III.		
Looks like a signal ..	Overture..	Ex. Dram. Alleg. Agit.
They reckon you're alone	,, ..	Ex. Dram. Figt. Alleg.
*When Indians exit ..	Romance..	Ser. Slo. Flo. Mel.
I believe you, Orphan	,, ..	Ser. Slo. Flo. Mel.
*When stage coach seen	Overture..	Ex. Alleg. Agit.
*When Orphan wounded	Romance..	Ser. Slo. Flo. Mel.
PART IV.		
The Cross Bar 8 outfits	Overture..	Ex. Alleg. Agit.
*When stage coach reaches house	Romance..	Ser. Flo. Mel.
A quiet evening ..	Intermezzo	Bri. Flor.
After three nights of this	,, ..	Rustic, Mod.
That evening while the Sheriff	Mysterioso	Quiet, Myst. Mod
The Sheriff sent me for	Romance..	Bri. Flo. Mel
PART V.		
I haven't been in a house	Romance..	Ser. Slo. Flo. Mel.
In the morning ..	Intermezzo	Lit. Bri.
You're laughing ..	Romance..	Ser. Slo. Flo. Mel.
*When man writes letter	,, ..	Ser. Slo. Flo. Mel.
—— and it's a frame up	Romance..	Ex. Dram. Alleg. Agit.
PART VI.		
Say, Bob, my nose itches	Overture..	Slo. Hvy. Dram. Andante
Say, the less you count	,, ..	Ex. Alleg. Agit.
*When girl by party ..	Romance..	Hvy. Dram. Flo. Mel.
That satisfies us ..	,, ..	Bri. Flo. Mel.
A party to acclaim ..	Intermezzo	Lit. Bri.
*When Orphan on table	Romance..	Ser. Slo. Flo. Mel.
*When man enters ..	Overture..	Hvy. Dram. Andante
At last the man that killed	,, ..	Ex. Dram. Alleg. Agit
*When Orphan creeps to villain	,, ..	Hvy. Ex. Drm Andante
*When man killed ..	Romance..	Ser. Slo. Flo. Mel.

* Action. Rest titles.

"HUMORESQUE."
Paramount-Artcraft Film.
Released June 13.

Change Cues.	Style.	Nature of Number.
Opening	Romance..	Slo. Flo. Mel.
Sadder than the passing	,, ..	Slo. Ser. Flo. Mel.
Leon Kanto showing off	,, ..	Slo. Flo. Mel.
Like a little scraggly plant	Intermezzo	Lng. Bri. Flor.
For nothing I will show	Romance..	Bri. Flo. Mel. Lng.
Mamma Kantor and the	,, ..	Lng. Slo. Ser. Mel
Papa, it's Rudolf eating	Serenade..	Slo. Flo.
*When child takes violin	Romance..	Violin solo, Slo. Ser.
*When girl seen with crutch	,, ..	Slo. Ser. Flo. Mel.
On the wings of	,, ..	Slo. Ser. Flo. Mel.
Moonlight in Venice	,, ..	Venetian style
Then the Kantors returned	,, ..	Ser. Flo. Mel.
A gretna half ..	,, ..	Ser. Slo. Flo. Mel.
This was Leon's final	,, ..	Sli. Ex. Mel.
Leon gives signal ..	,, ..	Violin solo, Slo. Ser.
Leon stops playing ..	Orchestra	take up same number
"Humoresque" that laugh	Romance..	Ser. Slo. Flo. Mel.
*When girl enters dressing	,, ..	Slo. Ser. Flo. Mel.
Father, I've just signed a	,, ..	Ser. Slo. Flo. Mel.
Then not many weeks	,, ..	Slo. Flo. Mel.
O Leon, come to my arms	,, ..	Slo. Flo. Mel.
*When Gina Ginsberg enters	,, ..	Slo. Flo. Mel.
*When Leon starts playing	,, ..	Violin solo, Slo. Flo.
It is like life, son ..	,, ..	Slo. Flo. Mel.
*When Leon plays again	,, ..	Slo. Ser. Mel.
Quick Leon, I have the car	,, ..	Ser. Slo. Flo. Mel.
There passed agonising months	,, ..	Mod. Ser. Flo. Mel.
It's Leon	,, ..	Slo. Flo. Mel.
Months of suffering ..	,, ..	Ser. Slo. Flo. Mel.
Then springtime came	,, ..	Slo. Ser. Flo. Mel.
Leon, I can't	Agitato ..	Shrt. Dram. Alleg.
*Leon gets violin ..	Romance..	Ser. Flo. Mel. violin solo
Leon stops playing ..	,, ..	Bri. Flo. Mel.

* Action. Rest titles.

CONCERT PARTIES ON TOUR

ARCADIANS.—June 6, Arcadian Pav., Halifax; 13, Arcadian Pav., Halifax.
ARCADY.—June 6, Victoria Pavilion, Ilfracombe; 13, Victoria Pav., Ilfracombe.
BOX OF VESTAS.—June 6, Birmingham; 13, Empire, Redcar.
BREVITY.—June 6, Pier, St. Annes-on-Sea; 13, North Pier, Blackpool.
BROWNIES, THE.—June 6, Rockferry.
BUBBLES.—June 6, Essex Hall, Watford; 13, Birmingham.
BUSYBODIES, THE.—June 6, Aquarium, Brighton; 13, Gdns., Guildford.
CAMOUFLAGE.—June 6, New Brighton; 13, Pier, Penarth.
CATLIN'S ROYAL PIERROTS. — No. 1, New Arcadia, Scarboro'; No. 2, Arcadia, Llandudno; No. 3, Arcadia, Colwyn Bay (Season).
CHUMS.—June 6, Ass. Rooms, Chester; 13, Ass. Rooms, Chester.
CIGARETTES.—June 13, Town Hall, Sale.
CURIOS.—June 13, Corp. Parks, Glasgow.
DAINTIES.—June 6, Palace, Melton Mowbray.
DICE.—June 6, King's, Oswestry.
DUTCH PLAYERS, THE.—June 6, Pavilion, Swanage.
ELITES, THE.—June 6, Salisbury.
FANATICS.—New Pav., Burnham-on-Sea (Season).
FANTASY.—June 6, Palace, Clacton.
FARCE.—June 6, Paddock Gardens, Guildford.
FOL-DE-ROLS.—Floral Hall, Scarborough (Season).
FOREST FOLK.—June 6, Pavilion, Derby.
FRILLS AND FLOUNCES.—Central Pier, Morecambe (Season).
FROLICS, THE. — Pavilion, Park Hill, Croydon (Season).
GAIETIES, THE.—June 6, Gaiety, Ilfracombe.
GIPSIES, THE. — June 6, Guernsey; 13, Guernsey.
HARLEQUINS.—Pavilion, Ramsgate (Season).
IDEALS.—June 6, Kursaal, Whitley Bay.
JACK O' LANTERNS.—June 6, Penarth.
JAKE-A-LOO.—June 6, Grove, Tunbridge Wells; 13, Pav., Burnham-on-Sea.
JOLLITY.—June 6, Stow Hill Pavilion, Newport; 13, Pier Pav., Plymouth.
JOLLY DUTCHMEN.—June 6, Sale.
JOVIAL JOLLIES.—New Theatre, Crewe (Season).
LAUGHING TIME. — June 13, Assembly Rooms, Salisbury.
LIVE WIRES. — June 6, Sylvan Pal., Aberystwyth.
MASKS AND FACES.—June 6, King's Hall, Herne Bay.
MERRIONS, THE.—June 13, Albert Hall, Stafford.
MERRY JAPS. — New Pav., Morecambe (Season).
MEXICANS, THE.—June 6, Roath Park, Cardiff.
MOUNTEBANK PLAYERS, THE.—June 6, Pavilion, Rhyl.
NEW CADETS.—June 6, Blackpool; 13, Bridlington.
NONSENSE. — June 6 Bridlington; 13, H.M.T., Barrow-in-Furness.
NOVELTY.—June 6, South Parade Pier, Southsea; 13, South Parade Pier, Southsea.
O.P.Q.'s.—Pier, Eastbourne (Season).
OPTIMISTS.—Arcadia, Llandudno (Season).
PALL MALL. — June 6, Devonshire Park, Eastbourne.
PEDLERS.—No. 1, Clifton Hall, Margate (Season).
PEDLERS (No. 2).—Whitby (Season).
PIED PIPERS, THE.—June 6, Bohemia, Broadstairs.
PIERROT, PIERRETTE, AND PIANO.—June 6, Arcadia, Leeds; 13, Floral Hall, Hornsea.
POPPIES.—Hastings (Season).
POT POURRI.—Pier Pav., Teignmouth, S. Devon (Season).
PRO RATAS.—June 6, Pavilion, Burnham-on-Sea; 13, Patti Pavilion, Swansea.
PUPPETS, THE.—June 6, Albert Hall, Stafford; 13, Birmingham.
QUAINTESQUES, THE.—June 6, Co-op. Hall, Loftus.
QUALITIES, THE.—June 6, Pavilion, Redhill.
QUIXOTES.—June 6, Gaiety, Ilfracombe.
RAMBLERS, THE. — June 6, Burton-on-Trent; 13, Coronation Gdns., Leyton.
RHAPSODIES.—June 13, Essex Hall, Watford.
ROGUES, THE.—June 6, Bridlington; 13, Rusholme.
ROLLING STONES, THE.—June 6, Spring Gardens, Norwich.
ROYAL ARCADIANS.—Pavilion, Bradford (Season).
ROYAL VAUDEVILLIANS.—June 6, Pav., Seaforth.
RUSTICS, THE. — Pav., High Wycombe (Season).
SCOTTISH DONS.—June 6, Empire, Redcar.
SEVEN ACRES, THE.—June 6, Pavilion, Barry.
SEVEN NOBODIES, THE.—June 13, New Glossop.
SOCIETY SIX.—June 6, Pier, Plymouth.
STELLARS, THE.—Paignton, Devon (Season).
SUMMITS, THE.—June 6, Leas Pavilion, Folkestone; 13, Leas Pav., Folkestone.
SUN RAYS.—June 13, Southampton.
SUPREMACY.—June 6, Hornsea.
TANGLERS, THE.—June 6, Alex., Stoke Newington; 13, King's Hall, Stroud.
TATLERS, THE.—June 6, Lowestoft.
TONE.—June 6, Central H., Hoylake.
TONICS.—Vic. Pier, Blackpool.
TWEENIES, THE.—June 6, Patti Pavilion, Swansea.
VARIETIES.—West End Pier, Morecambe.
VARIORUM.—June 6, Derby Castle, Douglas.
VERSATILES, THE.—June 6, Victoria, Keswick.
WANGLERS, THE.—June 6, Bedminster Hippo., Bristol; 13, Bedminster Hippo., Bristol.
WAVELETS.—Harbour Pav., Morecambe (Season).
WITS, THE.—June 6, The Parks, Glasgow; 13, Roath Park, Cardiff.
YE CRESCENTS. — June 6, Town Hall, Sheringham.

HOLST AT HAMMERSMITH.

Two interesting matinées are announced to take place at the Lyric Theatre, Hammersmith, on Thursday and Friday, June 23 and 24, of Holst's one-act opera, "Savitri." The opera will be staged by Mr. Lovat Fraser, produced by Mr. Clive Carey, and conducted by Mr. Arthur Bliss, under the general management of Mr. Edwin Evans. It will be preceded by one of the same composer's Hymns from the "Rig-Veda," for female voice and harp, and followed by a revival of Pergolesi's Intermezzo, "La Serva Padrona."

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AMONG THE CONCERT ARTISTS.

New Committeeman for the C.A.A.

Mr. Sidney Locklynne having departed into the provinces for an extended period, and being therefore unable to attend the C.A.A. committee meetings, Mr. Rex Burchill, who was first of the unsuccessful candidates at the recent election, has been appointed a member of the Association's committee.

A New Member.

We also learn that Miss Irene Scharrer, the celebrated pianiste, has become a member of the C.A.A. This is a valuable accession to the Association's ranks.

Nonsense.

The Heslop-Rihll Vaudeville Variations are presenting this week at the Opera House, on the Spa, Bridlington, what is entitled a "Concert Party Camouflage." The artists responsible for the programme are Robert Dennant, Claude Russell, Eric Barber, Billie Dixon, Florence Clare, Dolly Richardson, and Bert Earle.

SONGS AND SINGERS.

Francis and Day.

Among new chorus songs that are being hailed with great satisfaction by artists at seaside and other resorts, and by holiday-makers alike are "A Noise Annoys an Oyster" and "It's Here Where You Want It." The former number, which is by R. P. Weston and Bert Lee, was an instantaneous hit in Bert Coote's hands in the new revue, "Puss! Puss!" at the Vaudeville Theatre, and the latter song, which is from the pen of Clarkson Rose, loses nothing in the hands of that mercurial comedian at Westcliff. The most encouraging reports anent the success of one or other of these novelties have already been received from both Billy Cave and Gillie Potter at Skegness, Rex Romaine at Blackpool, Arthur Sutcliffe at Llandudno, and from Fred Wildon at Margate.

"Gretna Green," F. W. Leigh and Henry Pether's romantic and tuneful song cycle, is going great guns at Westcliff-on-Sea, the patrons of Wallis Arthur's Olympians at the Shorefield Gardens being more than delighted with the songs and the elaborate manner in which the cycle has been "produced" by Clarkson Rose.

Kebe Kesslova, the well-known Australian violinist, who has for some time past been successfully featuring such items as "Love Sends a Little Gift of Roses," "Second Fiddle," "Swanee," and "Oh! by Jingo," will shortly be heard in a new repertory of numbers of the house.

Nellie Wigley, at the Palace, Manchester, is continuing her success with "Come Back Home to Old Virginie, and Christine Roy is singing the number with like result at the Shoreditch Olympia.

"Oh! Boy," is enjoying a large measure of popularity just now, among its exponents this week being Gertie Hall at Collins's, Dora Dare at Woolwich, Irene Shamrock at Aldershot, and Rene Ralph at Blackpool.

"Wait Till Your Ship Comes In" is being vociferously acclaimed by Kilburn audiences when it is sung by Edward Crossland's Melody Makers. Jane Croft is also singing the tuneful song at the Wolverhampton Hippodrome.

CONCERT PARTIES AT WORK

Chums.

The well-known concert party above named is the attraction at the Assembly Rooms, Chester, for this week. Presented by Tom E. Roma, the party consists of seven talented artists, whose programme is one of entertaining variety. Ernie Le Butt, comedian, violinist, and 'cellist, is a fine musician. Leon Merton, besides being a pianist of no mean order, plays the banjo in fine style. Beatrice La Barte very soon wins her audience; Renee Ambrose, a charming mezzo-soprano, is heard to great advantage in several songs; Edwin Hoyle, baritone, uses his delightful voice artistically; and Vida Lester, soubrette and dancer, and Tom E. Roma, comedian, are also in this capital cast. The concerted numbers go with a swing, while the stage effects make a pretty picture.

Masks and Faces.

Messrs. Gane and Morley's "Masks and Faces" occupied the state at the Aquarium, Brighton, last week, and played to good business. The artists are all excellent, and the costumes of the ladies are among the most attractive we have seen this season. Miss Sylvia Welling, the clever daughter of Miss Edith Welling, the popular soprano of Brighton, scores considerably, as does also Miss Beryl Hayden, who sings light comedy songs. Miss Dora Maishman is an excellent accompanist, and displays her abilities as a pianist in many solos. Mr. Roy Galloway is a good baritone, and Miss Adelaide Hartland also pleases in her vocalism. The bulk of the comedy rests with Mr. Horace Manger, who appears to have an unlimited amount of patter which causes considerable laughter.

Vanity Fair.

The Adelphi Gardens, at Paignton, have now opened for the season, and are again under the management of Mr. James M. Cole. The attraction this week is Mr. Harold Reading's "Vanity Fair," as presented by the Harry Benet Concert Agency. Heading the caste is Miss Tina Frank, a dainty and attractive comedienne; Miss Jose Cromwell's coon songs form an entertaining part of the programme; whilst Miss Lucy Cannon contributes piano solos very successfully. Mr. Stephen Frayne introduces several dance numbers, and is responsible with Mr. Arthur Croxon for the humour of the show. Mr. James Clark, with his powerful baritone voice, completes the party.

Farce.

Under the direction of Archie Wallen, Farce holds sway at the Paddock Gardens, Guildford, this week. Excellent vocal items, light comedy numbers and burlesque plus clever footwork, suffice to keep the audience in happy mood throughout. The show is well dressed. Agnes Rayson's light ballad and chorus numbers are much approved; Bobbie Cowgill gives clever speciality dances; Blanche Hern is a contralto of considerable merit; Harry Story offers a very entertaining ten minutes at the piano; Maurice White is the possessor of a pleasing baritone voice; Archie Wallen is always in the picture with clever nonsense and dance; and Ray Hylton is a winsome light comedy girl.

The Orange Club.

Mr. Ernest Seebold and Miss Ruby Mallory, both excellent vocalists, who first became acquainted in the Gay Gondoliers two years ago, are presenting a novel concert party, which they call the Orange Club. We hear good accounts of the entertainment, and with two such capital artists at the head, the company should be well booked.

Arcady.

Messrs. Gane and Morley's talented and favourite concert company, Arcady, are this week winning much popularity at the Victoria Pavilion, Ilfracombe. Miss Gwen Hylton is a charming soprano, Miss Peggy Dane is excellent as a comedienne, and Miss Mona Cutler's dancing is dainty and artistic, and invariably wins an enthusiastic reception. Mr. John Shelly submits finely-rendered baritone songs. Mr. Bert Rogers, always most popular in Ilfracombe as a light comedian, scores heavily in every number, splendidly supported in slightly more obvious comedy by Mr. George Ricarde. At the piano, Miss Muriel Bate is a tower of strength to the party. Many novelties are included in the programmes, and every item goes with verve and swing.

The Ramblers.

Will Tissington and Katherine Craig's popular concert party, The Ramblers, are paying a welcome return visit to the Anglesey Palace, Burton-on-Trent. The talented combination, which is under the able direction of Mr. Will Austra, consists of Molly Udal (soprano), Kitty Kenway (comedienne), Ena Cairns (comedienne and dancer), Jocelyn Cooper (baritone), Arnold Nixon (comedian and dancer), and Wally Beadle (comedian).

The Gaieties.

At the Gaiety Hall, Ilfracombe, this week, Mr. Wilson James's Gaieties, one of the oldest established and best known summer concert parties now on the road, are appearing. A host in himself as comedian, Mr. Wilson James seems each season to gain in quaintness and laughter-provoking qualities. This year he is excellently supported by a well-chosen and talented company, including Miss Ethel Bryant, soprano; Miss Eileen Dare, soubrette; Miss Joyce Flawn, accompanist; Mr. Harry Dawson, baritone; Mr. Dennis Martin and Mr. Frederick Groome, humorist. Most piquant programmes are presented, greatly to the delight of the seaside audiences.

The Curios.

At Leslie's Rusholme Pavilion, Manchester, this week, The Curios, under the management of Capt. Claude Blake, are giving a most attractive entertainment of well-chosen songs, duets and concerted numbers. The combination consists of the following able artists:—Kenneth Blain, Ernest Noyle, Bruce Buchanan, Billy Barnes, Gladys Deane, Jane Lestoeg, and Violet Maclaren.

The Toniks.

The talented company above named, under the direction of Mr. Jack Osborne, fulfilled a return engagement at the Walshe House Club, Clapham Common. Mr. Fitzgerald opened with a stirring overture. Each item on a lengthy programme was encored, and the members of the party, which included Misses Marjorie Nickels, Ruth Denton, Messrs. Andre Goodin, Wally Urquhart, Lionel Lawson, and Mr. Jack Osborne, who sang in fine fashion "Thy Sentinel Am I" and "Friend o' Mine," were accorded a hearty vote of thanks for their enjoyable concert. Occasion was taken to present to the late president, Mr. R. H. Dawson, a portrait in recognition of his work for the Club in its initial year. The presentation was made by the president, Major Groombridge, V.C.

The Rogues.

At the new Floral Hall, Bridlington, this week, Fred Raper and Bert Brady's company of entertainers are appearing with success. Their programmes include several capital burlesques, among which may be mentioned "The Oriental Phantasy," a burlesque on "Chu Chin Chow." The company includes: Fred Roper, entertainer; Jack Leonard, baritone and light comedian; Vera Baker, comedienne; Lillie Seldon, violinist; Bessie Millard, soprano; Alix Arnot, soloist and piano entertainer; Mayah Grandahara, in Oriental dances; and Bert Brady, comedian.

Rolling Stones.

Rolling Stones made an instantaneous hit on their first appearance at Spring Gardens, Norwich. Just how much of their success is due to the creative genius of Dick Henty or can be apportioned to the members of the company may be left to individual taste. Together they produce a result altogether pleasing, and much of it charmingly so. Nothing daintier has been seen than "My Lady's Toilette" and "The Seasons." "Spooks" is glorious burlesque, with Dick Francis irresistibly funny as Sir Arthur, the producer. Among the characters produced were Antony and Cleopatra, Adam and Eve, with Sherlock Holmes (Dick Henty) butting in with Napoleon and the Kaiser. Dick Francis was always a warm favourite. Doreen Seasons, Gladys Wynne, Angus Strong, Guy Latham, Ruth Trafford (soprano), and Dorothy Helmsley (child impersonation speciality) are other members of this versatile and talented company.

The Brownies.

The Brownies, with Charles Heslop leading, have paid another very welcome visit to Buxton Opera House, and further increased their popularity at this town.

AN EFFECTIVE SONG.

Graceful mounting phrases lend distinction and character to the melody of a song by J. M. Stuart Young and Herbert J. S. Carter, called "Can You Tell?" which Escott and Co. publish. It could be effectively sung by a singer with an even scale and good higher middle tones. It is an appealing song. Throughout the two verses—or the best part of them—the lover who puts the question that makes the title demands to know the reason why the skies are bluer than they used to be, why the birds sing more sweetly, and so on and so forth. Needless to say, a satisfactory answer is found with the last phrase.

CONCERT PARTY & ENTERTAINMENT NOTES.

The Booking of Dates—Concert Parties of Repute.

Proprietors of concert parties usually endeavour to book up the summer season a long way in advance. Some of the firms which control several companies of their own or have financial interests in certain companies possess advantages for booking up which the independent concert party proprietor does not. They may act as sole agents for certain C.P. "dates," or may be the proprietors of certain local pavilions. They can exchange a series of dates with one another, and thus to a large extent they control the market, so to speak. This does not necessarily mean, however, that the companies under the management of these firms are invariably the best, and although the proprietor of a local hall or pavilion may find it in many respects advantageous to put the sole bookings for his hall in the hands of an agent who also runs his own shows, the benefits are sometimes of a doubtful quality. The majority of local managers are cognisant of this, and prefer to do their own bookings direct.

Medium Between C.P.s and Managers.

Thus we find many of the latter constantly advertising for companies or on the look-out for companies. "The Era" is the medium between the manager and the concert party proprietor. Its value to both local manager and C.P. proprietor is distinct, in the fact that it is published so early in the week. This advantage is all the more obvious when a company requires a booking or has to be booked at very short notice. A day saved in such a case is often of inestimable benefit, and we commend the point for the careful consideration of both sides. In regard to the publicity, advertisers are assured of the utmost. *We* see to that.

Notable Concert Parties.

There is always a new crop of concert parties with more or less distinctive titles every summer to take the place of those which have died out. On the other hand, there remain with us a great many shows which have been touring for several years. But titles are not always a sure sign that the show is a good one. The name of the proprietor is of the greater importance. If he has a reputation for putting up a good show, this can generally be depended upon, for his reputation is at stake. There are some excellent companies touring this summer, and amongst them we may mention the Merrions, the Jolly Dutchmen, and the Box o' Vestas, under the management of Mr. Fred Arnold; Pro Rata, under the management of Mr. Bert Grey; the Maids and Middies, under the management of Mr. Tom Percival; the Pied Pipers, under the management of Miss Lettice Newman and Mr. Eric Richmond; and the Sun Rays, under the management of Mr. Robert Blazier. Local managers won't go far wrong in booking these companies.

SONGS AND SINGERS

3. Feldman and Co.

Ella Shields introduced another bright item at Victoria Palace last week. In "You Oughta See My Baby" she has another "Margie."

Harry Claff came in for a deal of hearty applause at Hammersmith Palace last week in "Old Pal Why Don't You Answer Me?" The White Knight makes a special and notably artistic feature of this ballad.

Esta Stella scores handsomely in "I'd Love to Fall Asleep." This song is very popular in dance connection also.

Ted Waite has written a new number for Florrie Forde, entitled "Mary Ann." Feldmans will publish it, and Douglas will ring with it later in the season.

Jean Andrews featured "Smilin' Through" at Great Yarmouth last Sunday evening. It proved enormously successful.

The Three Scamps are very popular in Feldman numbers, "Down Yonder" being in particular favour It is well handled by this brilliant turn.

Liliane Djera, the Franco-American soprano, has taken up "Smilin' Through" and "Old Pal Why Don't You Answer Me?" being convinced that both songs are real winners.

Scott and Harry, wiring from Hippodrome, Stockport, say "Down the Trail" proved an enormous success there.

The Rexes, in "Wonderful Nights" revue, continue to feature successfully "Let the Rest of the World Go By," "Open Your Heart," and "Bubbles."

Bros. Williams say "'Down the Trail' is a real winner, in which our audiences join heartily."

The Copland Trio are making a big feature of "Smilin' Through" at all their engagements.

Eddie and His Cutes are having great success on their Spanish tour. "She Was Wonderful," "N'Everything," "Broken Blossoms," "Up in Mabel's Room," and "Heart of the Hills" are in high favour following their exploitation by Eddie and His Cutes.

Fred Morris continues his fine work in "I Love You Just the Same, Sweet Adeline," which is featured as a baritone solo, and subsequently given out as a cornet solo with fine effect.

Florence Cooper is making a very attractive feature of "Down the Trail." The orchestral effects are well conceived.

Albert Lyons' "The Summits" are scoring heavily in "Up in Mabel's Room," "Down Yonder," "Tartan Ball," "Rueben," and "Oh, the Woman in Room 13."

Leonard Clifford says "Margie" is an easy first in his repertoire.

Lawrence Wright Music Co.

When Miss Gertie Gitana takes up a song it is pretty certain that it is a number which will develop into a popular success. This has been proved in the case of "Omaha," which Miss Gitana has been singing for some time. It is a very big success with her everywhere, and at Woolwich last week, and again at the Grand, Clapham, this week, it is the big hit of the bill

The Grand, Clapham, also provides us with an excellent number, sung by Miss Hilda Glyder, entitled "You Make Me Forget All I Want to Remember," which is being used extensively by concert parties, both as a single number and as a duet

Miss Ethel Leslie is doing the popular "Playthings" and "If You're Going Back to Dixie."

The latter number, which was first introduced by Mr. G. H. Elliott, and is being used by such popular artists as Miss Daisy Wood and Miss Nora Delaney, is well on the way to outdoing "They'll Never Know Me In Old Dahomey," by the same writers. It is not often writers bring out two big successes of the same type immediately following, but this is what Gene McCarthy and Andrew Allen have done with "You're Going Back to Dixie."

Mr. Stewart Morton, the well-known gramophone recorder, is scoring heavily with this in his new act on the Stoll tour, and this week he has all Chatham singing it.

Miss Susie Marney was also one of the first singers of this song, and continues to do big with it, and also "The Bee That Gets the Honey," both of which she is singing at the Palace, Halifax, this week.

An interesting letter is to hand from Miss Annie Rooney, that popular singer of comedy songs. She states that she is scoring heavily with "Every Morning (Cock-a-doodle-doo)" the big comedy chorus number, and she has her audiences singing it with her at the Hippodrome, Boscombe, this week.

Miss Marjorie Fulton, who is playing the Hippodrome, Southend, this week, writes that she has put on "Sing a Song of Old Virginia," a new number from the pens of Wynn Stanley and Andrew Allen, and that it is going very big indeed.

At the Palace, Burnley, last week, Mr. Frank Cass made a great success with the ballad, "Playthings." Mr. Cass has been working Lawrence Wright numbers for some considerable time with marked success.

At the Opera House, Torquay, Miss Marie Claire is making a big hit with the comedy song, "K-k-k-kiss Me Again." Miss Claire is one of the principals in "Nights of Gladness" Co., and a consistent worker of Lawrence Wright songs.

Miss Mary Mackie, the popular concert artist, is playing the Hippodrome, Margate, this week, and is making a big hit with Worton David and Horatio Nicholls' big ballad success, "The Memory of a Song."

(*Continued at foot of Col. 1.*)

TWO NEW SUCCESSES.
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THEATRICAL GOSSIP.

Improved Theatrical Situation—The Railway Touring Service—"Mecca's" New Name—The Shakespeare Summer Festival.

Play-going Revival.

A revival of public interest in the theatre is manifesting itself. Many of the late suburban trains have been restored, and patronage at the West-End houses has in several instances closely approached the normal. In several cases, indeed, the "House Full" boards have reappeared. "Paddy the Next Best Thing," at the Savoy, attains its 500th performance to-morrow (Thursday) and is sailing merrily on.

Nevertheless, four more West-End plays were withdrawn at the week-end, and there are indications that others, one of them a very popular production, are nearing the end. "Polly With a Past" was among the number which finished, after a lengthy run. Meanwhile "Emma," recently figuring at matinées, goes into the evening bill at the St. James's.

Swollen Salaries Stop a Show.

A certain new play a few days ago had a chance of being put by its promoter into an evening bill, where it bade fair to provide work for a good-sized company for some weeks at least. The promoter tells us that the project had to be abandoned because the principal players, in the matter of salaries, "opened their mouths so terribly wide."

Additional Trains.

The use of oil as fuel has enabled the railway companies to increase the number of trains available, and the timetables of various systems have been quite largely supplemented. So far, however, as we can ascertain, no additions appear to be made to the Sunday services, and in view of the great amount of inconvenience which touring companies are experiencing, the railway authorities might well be asked to extend the added travelling facilities to that day.

"Ali Shar."

Mr. Oscar Asche is still considering the choice of title for his next new play, in place of its original but banned name "Mecca," under which label, however, it is still being acted throughout the United States. The new title which Mr. Asche seems to favour most is the name of his own character in the piece, that is, "Ali Shar."

Shakespeare Summer Festival.

The annual Shakespeare Summer Festival at Stratford-on-Avon will, this year, extend for seven weeks, commencing on July 18 and continuing until September 3. There will be five evening and three matinée performances weekly. The dramatic performances will once again be given by the New Shakespeare Company, under the direction of W. Bridges-Adams.

In addition to the plays presented at the Birthday Festival: "Antony and Cleopatra," "The Merry Wives of Windsor," "King Richard the Third," "As You Like It," "Macbeth," "A Midsummer Night's Dream," and "The School for Scandal," three new productions will be added, viz., "King Henry the Fourth," Part II., "The Winter's Tale," and "The Merchant of Venice."

The company includes Miss Dorothy Green, Miss Margaret Scudamore, Miss Gwen Richardson, and Messrs. Edmund Willard, Baliol Holloway, Percy Rhodes, and George Zucco. All particulars may be obtained from the Memorial Theatre, Stratford-on-Avon, or at the London office of the New Shakespeare Company, 27, Glasshouse Street, Piccadilly Circus, W. 1.

Actor-Knight's Return.

Sir John Martin Harvey reached London on his return from Canada last Wednesday evening. During his tour of the Dominion he was the guest of honour of the Canadian and Rotarian Club at Montreal; at the Empire Club, of Toronto, and at the Commercial Club at Halifax, and many other cities, and lectured on Shakespeare to a mass meeting of teachers at Toronto, and at Winnipeg University.

Lady Martin Harvey was the guest of honour at various public luncheons and receptions of the Women's Canadian Clubs and Daughters of the Empire. Sir John and Lady Martin Harvey, who appeared in 21 cities in Canada, have received tempting invitations to return to Canada in the near future.

"Out to Win."

Mr. Robert Courtneidge has selected Saturday next for the production at the Shaftesbury Theatre, of "Out to Win," the new Roland Pertwee and Dion Clayton Calthrop play. The theme of the play deals with the concession by a foreign potentate of a field of radium, which gets into the hands of a group of financiers, who in their turn are harassed by an opposition group. There are said to be a number of thrills in "Out to Win," one of the scenes taking place in good old melodramatic style, "At the Cross Roads." Mr. George Winnington Barnes has been added to the cast.

Back in Britain.

Our airman-actor and pilgrim-player, Robert Loraine, has returned from the Far East with intent to resume actor-management, and will in all probability choose "Henry the Fifth" for his welcome re-opening.

Jack and Jack Junior.

Young Jack Esmond (whose father, H. V., was born Jack) starts touring next Monday in his father's successful play "Eliza Comes to Stay," in which his mother, the charming Eva Moore, was so delightful. Jack Junior will play Jack Senior's part. The tour includes all the Syndicate halls and several other popular twice-nightly houses. A strong cast comes along to stay with Eliza.

Comedy by Canadians.

"The Wrong Number," with which P. Michael Faraday is to reopen the Duke of York's to-morrow week, is the work of a couple of Canadians, Harnett Forde and Harvey O'Higgins. Mr. Faraday has got together a tremendous cast.

Pending Pinero Plays.

Three at least of Sir Arthur Pinero's plays are being revived in the very near future. The first is "The Gay Lord Quex," which that ripe repertory ruler, Alfred Wareing, will present at his Theatre Royal, Huddersfield, for a week, starting on the 20th, with Irene Vanbrugh again in her splendid impersonation of Sophie Fullgarney. The second is "His House in Order," which is to be played at a big charity matinée on July 1. "The Thunderbolt" is also scheduled in the Wareing repertory season.

Albert De Courville's Latest.

We learn that Mr. Albert De Courville is about to start rehearsals of a new play adapted from the French. Whether he will present it at the Royalty or elsewhere is not yet decided. What we do know, however, is that he is engaging a consummate cast.

Veteran Vocalist at a Wedding.

Mr. Charles Manners, who some time since retired from active service in opera, sang at the marriage of his niece, Miss Clarice Moody, daughter of Professor Moody, School of Music, Port Talbot, and Capt. Cross, M.C., Royal Fusiliers, at St. John's Church, Cardiff, on Wednesday. Mr. Manners' solo was from Gounod's "Romeo and Juliet" music, "Oh! smile fair heaven upon thi marriage."

Lyceum Club Journalists' Dinner.

Editors of a number of London newspapers enjoyed the hospitality of the journalists' section of the Lyceum Club at dinner on Monday evening. For many years the club, through its dramatic section, has done exceptional work in the cause of theatrical art, and has attracted many of the leading lights of the profession to its At Homes. The drama was not touched upon on Monday, but there was oratory from representatives of the pulpit and the Press, introduced by Miss E. M. Tait, the chairman of the Journalists' Board, who herself, despite the loss of the postcard upon which she had written the notes of her speech, made quite a bright address of welcome.

The Phœnix Productions.

Ben Jonson's "Bartholmew Fair," which the Phœnix Society will produce on Sunday evening, June 26, and the following afternoon, at the New Oxford Theatre, is a roystering farce, giving a realistic picture of the annual fair, held in Smithfield in the days of James I. It remained immensely popular in the theatre until the middle of the eighteenth century, when the fair itself was well on the wane. The play will be produced by Mr. Allan Wade, in a setting designed by Mr. Norman Wilkinson.

The Stage Golfing Society.

The Stage Golfing Society visited Wimbledon Park last Friday, and played two competitions there—the June monthly medal and the final of the previous monthly medal competitions. Despite the inclement weather, some good scores were returned, and the competitions resulted as follow:—Monthly Medal: Roy Royston, 75 less 8 equals 67; Wilfrid Seagram, 86 less 16 equals 70; Ernest Graham (hon. sec. Stage Golfing Society), 79 less 8 equals 71; Leslie Henson, 93 less 20 equals 73; Guy Saunders, 76 less 3 equals 73. Final of Monthly Medals: Billie Leonard, 89 less 16 equals 73, won.

Actor Cricketers v. Golfers.

On Sunday, July 3, on the Wimbledon Cricket Club Ground, a cricket match will be played between the Thespis Cricket Club and the Stage Golfing Society. Admission to the ground will be one shilling, and the entire gate-money will be handed over to Jack Beckett, who for twenty-one years—in fact, during the term of its existence—has been umpire for the Thespis. Though the two teams have not yet been settled, it is announced that Mr. C. Aubrey Smith, Mr. Henry Ainley, Mr. Oscar Asche, Mr. Gerald du Maurier, Mr. Owen Nares, and Mr. Godfrey Tearle will take part. Tickets for this engaging event may be secured at the stage doors of any of the West-End theatres.

Crewe House Bazaar.

Society and the Stage were represented by many of their most distinguished members at the bazaar, held at Crewe House, Mayfair, in aid of the Great Northern Hospital, on Thursday and Friday last. The essential refreshment stall was almost entirely directed by fair Thespians, with Miss Cicely Debenham as presiding genius, assisted by Miss Mercia Swinburne, Miss Dorothy Debenham, Miss Violet Loraine, Miss Phyllis Monkman, and Miss Heather Thatcher. Mrs. Basil Foster also had a stall all to herself, where smokers' requisites were dispensed to many a "mere man," and we suspect to not a few members of the "fair sex."

Also to be observed was Miss Joyce Carey working with indefatigable energy to dispose of the articles displayed on the second-hand book stall, presided over by Mrs. Austen Chamberlain and Lady Colefax; whilst Miss Marjorie Essex was among those who assisted at the North Division League of Roses stall.

Mr. Nelson Keys undertook the conduct of the special auction stall, wherein he disposed of theatre tickets, kindly presented by various theatrical managements, and some hats (the "dernier cris" from Paris), to the considerable augmentation of the funds.

A Derby Frolic.

The theatre and cinema were prominently represented on Derby Eve at the "Derby Frolic," which took place in the Italian Roof Garden, attached to the Criterion Restaurant. Maurice Elvey and a merry party, which included Madge Stuart, Faith Bevan, and other film stars, were prominent in the merriment, Miss Stuart being particularly in request for the various dances. At midnight Leslie Henson arrived and was at once enthroned in a "judge's box," from which he acted as judge for a Ladies' "Derby Race," which caused much fun. Phyllis Monkman and other theatrical stars were also present.

Death of Mrs. Charles McEvoy.

The wife of the well-known playwright, Mr. Charles McEvoy, died on Wednesday morning, the 1st inst., at Bath, from an attack of pneumonia. Before her marriage Mrs. McEvoy was Miss Marjorie Notley, of Mildenhall, near Marlborough, and was a student at the Marlborough Grammar School. Mr. Charles McEvoy toured England with an amateur dramatic company in "The Village Players," and gave a performance in Bath before the war, coming on to the city from Aldbourne.

The funeral took place very quietly at Bathwick Cemetery on Saturday morning. The Rev. C. H. Simmons officiated, and the mourners were:—Mr. Charles McEvoy (husband), Mrs. Notley (mother), Mrs. Paine (sister), and Mrs. McEvoy (mother-in-law).

A.C.U. Fête.

Miss Lily Brayton has contributed £25 towards the Actors' Church Union Fête and Sale, fixed for Friday, June 10, at the Caxton Hall, Westminster.

Carl Rosa Co. at Hammersmith.

The month's season of the Carl Rosa Opera Co. at the King's Theatre, Hammersmith, was a striking success. Despite the slump in business caused by the coal strike Mr. J. B. Mulholland has been having full houses, and at many of the performances Mr. R. S. Stevens, the manager, has had difficulty in finding accommodation for all his patrons. The standard of excellence always associated with the Carl Rosa productions has been fully maintained.

Mr. F. Laidler's Managerial Majority.

The annual meeting of the Fire Brigade and Dramatic Licensing Committee for the city of Bradford, to consider applications for renewal of licences, was held in the Council Chamber at the Town Hall on Friday. Mr. H. M. Dawson, making formal application on behalf of Mr. Francis Laidler for licences for the Theatre Royal, the Prince's Theatre, and the Alhambra, mentioned that this was Mr. Laidler's twenty-first application for the Prince's Theatre, and he had thus attained his majority.

The application with regard to the Theatre Royal was for a picture-house licence, no intoxicating liquors to be sold on the premises.

The chairman (Sir William Wade), having announced that all the licences would be granted, said that Bradford stood very high in the entertainment world, being looked up to as a progressive city. It was looked upon as a very musical city, and he hoped that the high standard maintained for so many years would be preserved.

To the public it seemed regrettable that the Theatre Royal should no longer be a theatre, but the good judgment of the owners that it was necessary to convert it into something else must be accepted. Mr. Laidler was doing a good deal at the Prince's Theatre to make it into a first-class theatre, such as would be a credit to the city and himself. From an inspection of the plans he was satisfied that everything would be first-class when finished.

New Naval Comedy.

We may expect at a not too distant date a new play to be produced by Mr. Mark Blow and Miss Ida Molesworth. This is a comedy by a successful playwright, with a very novel theme not entirely unconnected with the Navy.

South Africa's Welcome.

Miss Dora Fellowes-Robinson gives the welcome news that Lady Forbes-Robertson has scored a huge success in South Africa with "Paddy the Next Best Thing." The company started in Durban, and before the doors actually opened the house was "sold out" for the two weeks of the visit.

Relief for Birmingham Theatres.

After a fortnight's restrictions in the cutting off of the electricity supply until 7 p.m., which causes considerable inconvenience to the Birmingham theatres, music halls, and picture houses, a concession has now been granted, and a reversion is being made to the customary hours for evening performances. One or two of the cinemas meet the situation by installing their own electric plant and carrying on their afternoon performances.

Nottingham Shakespeare Festival.

The Shakespeare Festival at the Nottingham Repertory Theatre terminated its seventh and last week on Friday, and the unique event was commemorated by the Nottingham Shakespeare Society, who presented Mrs. Edward Compton with an illuminated address, conveying their hearty congratulations on the great success of the Birthday Festival, and offering warm appreciation of the splendid work in the interests of true dramatic art done by the Compton Comedy Company. This was accompanied by a beautiful Wedgwood vase, fittingly filled with flowers specially brought from Shakespeare's garden.

In making the presentation, Mr. E. H. Lee emphasised the courage of Mrs. Compton in instituting a festival of such long duration for which she richly deserved the triumphant success achieved. Mrs. Compton feelingly replied and thanked the donors on behalf of herself, her daughters, and the whole of her company, and added her heartfelt thanks to the public of Nottingham, who had so generously and enthusiastically supported the company, making them feel that they had a real and permanent home.

NEW MUSICAL PLAY SUCCESS.

"Carmello," musical play, in two acts, by John Bond and Frederick Ramsdale, with music by H. Lytton Norman is the attraction at the Theatre Royal, Guildford, this week. The production has proved such a genuine success that the tour will be extended through the summer. The music is charming, and in parts reaches grand-opera level. The plot is also interesting, and as the production cost £1,000, there is no exaggeration in the statement that "Carmello" is one of the best-dressed, staged and mounted musical comedies touring. The cast is also excellent, the company including Bob Selvidge, the well-known comedian. Bernard Mervyn, Jack O'Shea, Haydon Scott, Gerald Courtney, the Misses Edith Devonshire and Hilda Paul, and Doran and Rivkin, clever dancers. Next week "Carmello" will be presented at the Pavilion Theatre, Weymouth.

AUSTRALIA'S THEATRICAL KNIGHT.

SIR BENJAMIN J. FULLER.

If the Honours List this year has yielded no direct representative of the theatrical profession in the British Isles, the Commonwealth has filled the breach, for prominent in the Colonial List is the name of Benjamin John Fuller, the well-known Australian theatrical magnate, who has been created a knight for his services to education.

Last March Sir Benjamin generously inaugurated a fund to provide scholarships for children whose parents have not the means of affording higher education for the children.

A few months earlier he gave an unconditional gift of £1,000 to a Rhodes scholar who was unable to go to Oxford because the monetary allowance was insufficient to meet present-day expenses. A year or two hence Sir Benjamin intends to relinquish his theatrical enterprises,

[*Photo Murmann Studios, Sydney.*
SIR B. J. FULLER.

which involves a capital of over a million pounds, and devote the rest of his life entirely to the promotion of education.

Referring to the recent announcement of Sir Langdon Bonython's gift of £40,000 for the erection of a great hall for the Adelaide University, Sir Benjamin said: "That's a splendid example, isn't it? I intend to make that as small in comparison with what I will do for education as what I have already done is small compared with it. I have been fortunate. I have the faculty for making money. But money means nothing. It is what you do with it that matters, and I am going to throw my whole heart and soul and energy, as well as money, into furthering education all I can."

Much of Mr. Fuller's enthusiasm for education has its root in his own early striving after knowledge. Taken from a London board school at 11 years of age, and with precious little save his own natural gifts to aid him in his uphill fight—he has been a juvenile entertainer, billposter, stage hand, advance agent, actor, house manager, musician—everything, in fact, connected with the theatre except a circus player—his path to learning was strewn with more thorns than roses. "But reading and travel are great educators," he says, "and I owe most that I have to them. I should like to see every man who goes into Parliament travel the world for at least a year, even were it at the State's expense."

AN ELLEN TERRY RESIDENCE.

TO THE EDITOR OF "THE ERA."

Dear Sir,—May I, as one who deeply admires the art, the record, and the personality of Miss Ellen Terry, express my grief that it should be possible for her household goods at 215, King's-road, Chelsea, to be disposed of at knock-down prices?

There can be only material reasons for such an event.

I fear it is the old story again which we deplored in the case of Sir Henry Irving: a nation much indebted to a great artist is not mindful of the "Wheel of Fortune."

I think that all of us who owe some of the happiest hours of our lives to Ellen Terry should join hands to acquire her late residence, and then equip it so well that henceforth she may long live and enjoy it in freedom of care and in peace.

It is not for me as an adopted son of the country to head the list. That must be left to those who have greater claims and greater possession.

But if my proposal should not fall on barren ground, my humble contribution is hereby gladly proffered.—Yours faithfully,

J. T. GREIN.

24, Launceston-place, W. 8,
June 2, 1921.

REMARKABLE DRAMATIC COINCIDENCE.

TO THE EDITOR OF "THE ERA."

Sir,—Apparently great and little minds think alike. The great mind of Galsworthy has produced a play called "The First and the Last." My mind, while I was a "chocolate soldier" in 1916, produced a sketch called "The Confession," which is shortly to be done. In my play a K.C. possesses a wastrel brother who has committed a murder. The W.B., rather drunk, sends for the police as a salve to his conscience and writes out a confession, against his heart failing him for fear. It does: he takes poison. The K.C. brother tears up the confession as the police arrive, and an innocent suspect is hanged. That, as far as I can gather from your issue this week, is the gist of Galsworthy's play. He never heard of mine and I never heard of his until now.—Your faithfully,

C. ARTHUR LEFTWICH.

4, Lincoln House, Dartmouth Park Hill,
N.W. 5, June 4, 1921.

Amateurs' Charitable Efforts.

The Orpheus Club, Glasgow, have sent a cheque for £200 to the Western Infirmary, Glasgow, as a result of the club's performances of Gilbert and Sullivan's comic opera, "Princess Ida." This brings the total amount contributed to charities by the club since its inception to £5,851.

AFRICAN THEATRES' STANDARD CONTRACT.

MINIMA OF £5 TO £10.

An agreement has been arrived at between the African Theatres, Ltd., and the Associated Actors and Artists of Africa, and the following are the terms of settlement:—

CHORUS AND BALLET.

1. Applying to all choristers and dancers (male and female) in grand opera, musical comedy, pantomime, comic opera, revue, and concert party.

In all cases a week will be understood to consist of eight (six evening and two matinée) performances.

The minimum salary in Johannesburg for all choristers and dancers (male and female) as above, who have had twelve months' theatrical experience shall be £5 per week. Every performance in excess of eight per week shall be paid for at the rate of one-eighth of the weekly salary, and any performance not given by the chorister or dancer shall be deducted at the rate of one-eighth of the weekly salary for each performance so missed; no deduction shall be made for matinées not called by the management.

2. For choristers and dancers with no previous experience the conditions shall be the same as appear in Clause 1, except that the minimum salary shall be £4 per week in Johannesburg, but in the event of such beginners being sent on tour, the rates of pay and deductions applicable to experienced choristers and dancers will apply.

3. The minimum salary payable to all choristers and dancers, whether experienced or otherwise, whilst on tour, shall be £6 per week. The term "on tour" shall be understood to mean any place outside the municipal area of Johannesburg.

4. No salary shall be paid to any chorister or dancer whilst travelling by ship.

5. Half salary will be paid to every chorister or dancer whilst travelling by train, but the management will not supply meals or bedding whilst travelling.

REHEARSALS.

6. The hours of rehearsal shall be left to the discretion of the producer, but in the event of any chorister or dancer considering he or she has been subjected to hardship in this connection, such chorister or dancer shall have the right to bring the matter before the management for attention, and adjustment if necessary.

7. Payment at the rate of time and a half shall be made to every chorister and dancer for any performance given on Christmas Day and Good Friday only.

8. Local choristers and dancers shall rehearse for two weeks prior to the opening of a new season without payment, but any period of rehearsals in excess of two weeks shall be paid for by the management at the rate of half salary. All chorus and ballet from overseas shall be paid half salary from time of arriving in Africa until the company opens.

9. The preceding clause will only apply in respect to rehearsal taking place when the company are not actually playing and receiving salary therefor.

UNDERSTUDIES.

Chorus and Ballet Section.

10. Any chorister or dancer used for understudying any part or parts shall be paid 5s. per week in addition to the regular salary, and any chorister or dancer playing such part or parts shall be paid a minimum of 5s. per performance, provided that any part or parts so understudied or played shall consist of not less than sixteen lines of manuscript or sixteen bars of music.

11. Any part or parts required to be understudied shall be handed to the chorister or dancer concerned immediately after the first night's performance of a new production, when possible.

CHILDREN.

12. A minimum salary in Johannesburg for all children under twelve years of age shall be £1 10s. per week of eight performances. Deductions for time lost and additions for extra performances to be on the same basis as that appearing in Clause 1 hereof.

13. A minimum salary payable to all children under twelve years of age whilst on tour shall be £3 10s. per week of eight performances, deductions for time lost and additions for extra performances to be on the same basis as that appearing in Clause 1 hereof, and the term "On Tour" shall be understood to mean any place outside the municipal area of Johannesburg.

14 and 15. Similar to Nos. 4 and 5.

16. A suitable person shall be placed in charge of any children under twelve years of age, who may be required to go on tour.

UTILITY AND SMALL PART ACTORS.

In grand opera, comic opera, musical comedy, pantomime, revue, concert party, drama, farce and comedy.

17. The minimum salary in Johannesburg for all utility and small part actors and actresses shall be £6 per week of eight performances. Excess performances same as Clause 1.

18. The minimum salary payable to all utility and small-part actors and actresses whilst on tour shall be £7 per week of eight performances. Deductions for time lost and additions for extra performances to be on the same basis as that appearing in clause (1) hereof. The term "on tour" shall be understood to mean any place outside the municipal area of Johannesburg.

19. All wardrobe footwear, headgear, tights and wigs will be supplied to all utility and small-part actors and actresses who are in receipt of a salary of less than £10 per week.

20. No utility or small part actor or actress may under any circumstances take from the theatre or wear for private use any costumes, hats, shoes, gloves, or wearing apparel of any description supplied by the management, and any breach of this instruction will render the culprit liable to instant suspension or cancellation of his or her engagement at the option of the manag ement.

21. Any utility or small-part actor or actress used for understudying any principal part or parts shall be paid 10s. per week in addition to the regular salary, and any utility and small-part actor or actress playing such principal part or parts shall be paid a minimum of 10s. per performance.

22. Any principal part or parts required to be understudied shall be handed to the utility and small-part actor or actress concerned immediately after the first night's performance of a new production, when possible.

23 and 24. Similar to Nos. 4 and 5.

25. Rehearsal.—As per clause 6, 7, and 8 hereof.

PRINCIPALS.

In Grand Opera, Comic Opera, Musical Comedy, Pantomime, Revue, Concert Party, Drama, Farce, and Comedy.

29. The minimum salary for all principal actors and actresses shall be £10 per week of eight performances. Excess performances same as Clause 1.

30. All wardrobe, footgear, headgear, tights, and wigs for pantomime, musical comedy, revue, grand opera, comic opera, and concert party will be supplied by the management.

31. All wardrobe for drama, farce, and comedy shall be supplied by the actor or actress, except in the case of character costumes, which will be supplied by the management.

BARRING CLAUSE.

32 The African Theatres will not enforce Clause 10, at present appearing in their printed contract, to debar any artist engaged locally from appearing professionally in any town in Africa, unless a special engagement embodying this clause is entered into between the management and the artist.

33.—It is agreed that the question of minimum salary for a stage manager or asst. stage manager shall be left in abeyance.

34. It is also understood that the Agreement which has now been reached shall not in any way vitiate the terms of the contract, or the rules and regulations governing same, which at present exists between the African Theatres, Ltd., and artists who are, or may be any future time, under engagement to the African Theatres, Ltd., except in so far as the present Agreement may be contrary to or inconsistent with the existing form of contract, in which case or cases the contract will be amended to meet the terms of the present Agreement.

It is agreed that the conditions applying to all artists mentioned herein are correctly set forth in terms of the settlement arrived at between the African Theatres, Ltd., and the A.A.A.A., and that all contracts will contain the said conditions.

This done and signed at Johannesburg on second day of May, 1921.

For THE AFRICAN THEATRES, LTD.
(Signed) W. S. White,
General Manager.
George D. McCraw,
Secretary
(Signed) Fred H. Yeo (Witness).
C. S. Jeffery (Witness).
On Behalf of THE ASSOCIATED ACTORS AND ARTISTS OF AFRICA.
(Signed) H. J. Hamlin, Delegate.
M. Rayner, Delegate.
Jack Parry, Delegate.
W. H. Charteris, Secretary
A. Crawford, General Secretary.
(Signed) Jess Sweet (Witness).
Eric Harrison (Witness).

ACTORS' ASSOCIATION MATTERS.

PROPAGANDA MEETING IN MANCHESTER.

A very successful and largely attended propaganda meeting was held at the Rehearsal Rooms, Clarendon Hotel, Manchester, on Friday. The chair was taken by Mr. Henry Baynton, who was supported by the following delegates:—Messrs. Frank Esmond, Frank Lacy, Edward Dunstan, John Blake, and John R. C. Hamilton (organising delegate).

Mr. Baynton in his opening remarks, said that it gave him great pleasure to preside over such a large and representative gathering. He referred to the good work done in the past by the A.A. in the removal of bogus managers, the improvement in the sanitary conditions and dressing accommodation in certain provincial theatres. But there was still more of this good work to be done. It was impossible for an artist to give his best if his dressing-room resembled a dungeon.

He made reference to the unemployment at present prevailing in the thatrical world, and suggested that an arrangement should be made with resident managers who close their theatres during the summer months, whereby the theatre could be taken over by artists upon a commonwealth, and short repertory seasons run in the various provincial theatres. He knew several managers who would be prepared to lend their names to such a scheme.

Mr. Frank Esmond made a strong appeal to the minority outside the A.A. to join up at once. We were, he said, going through one of the most troublous times ever known in theatrical history, and it was the duty of the people remaining outside to come in and lend their weight to the organisation which protected their interests.

Mr. Edward Dunstan said a great many people imagined that if they joined the A.A. they would immediately be called upon to strike. Nothing was further from the truth, and if everyone was a member of the A.A. we should never hear the word strike mentioned.

Mr. John R. C. Hamilton gave several instances of bogus managements which the Association had been successful in bringing to book. Some people imagined that the bogus manager had died a natural death years ago, but he assured them that Mr. Bogus still flourished and existed. It was only by every member keeping up his contributions and protection levy that the A.A. could carry on the good work of eliminating the bogus manager, and open the dates for the legitimate manager. He was sorry to say, the greatest difficulty he had to contend with was the post-war artist—the man who would stand by a bogus manager, and put up with any treatment so that he could remain upon the stage. Such people were unorganised, and always viewed a delegate's appearance upon the scene with hostility.

THEATRICAL GARDEN PARTY,
TUESDAY, JUNE 28.
TICKETS . 3s. EACH.
On Sale at "The Era" Office.

ANNOUNCEMENTS OF THE ASSOCIATION OF TOURING MANAGERS.

THE ASSOCIATION OF TOURING MANAGERS.

President—Sir FRANK BENSON.
Vice-President—Sir J. MARTIN HARVEY.
Chairman—Mr. ROBERT MACDONALD.

To advance and protect the interests of Touring Theatrical Managers.

ASSOCIATE MEMBERS SECTION
(Resident and Touring Acting Managers)
Chairman: Mr. OSCAR BARRETT.

Full particulars as to membership will be sent on application.

Secretary and Offices,
Mr. LOUIS CASSON,
178, Shaftesbury Avenue, W.C. 2.
Phone—Regent 5485.

ASSOCIATION OF TOURING MANAGERS.

ASSOCIATE MEMBERS' SECTION.

The monthly meeting was held on Thursday at the offices, 178, Shaftesbury-avenue. Present: Messrs. A. Gifford Stacey (in the chair), H. Jalland, Thos. Courtice, John Roker, W. A. Seymour, F. C. Bailey, Herbert St. John, Arthur Howard, Eugene Bertram, J. Barton Pearman (hon. solicitor), and Louis Casson (secretary).

The minutes of the previous meeting were read and confirmed.

Election of Officers.

As the financial year of the Association ends on June 25 next, when all officers retire, the question of officers for the ensuing year was considered.

It was thought advisable by the meeting that it be suggested to the members that the present officers be re-elected, subject to suggestions from any of the members as to other names they would like to propose.

It was decided that ballot papers should be sent out to all members for this purpose.

New Committeeman.

Upon the proposal of the chairman, seconded by Mr. H. Jalland, Mr. C. T. B. Penley was elected a member of the Executive Committee.

Claim Against a Manager.

A member's claim against a manager again came before the meeting, and as the manager did not appear to be making any effort to fix a day for arbitration, it was decided to fix a date for the hearing and notify both parties.

Theatrical Garden Party.

In connection with the forthcoming garden party, it was proposed by Mr. Bertram, seconded by Mr. Arthur Howard, that a letter be written to the organiser offering the services of associate members of the society to assist at the garden party in any capacity.

Standard Contract.

A further discussion took place upon the various suggestions submitted with regard to the standard contract for managers.

The hon. solicitor has prepared a draft of this contract, but the time at the disposal of the meeting did not allow of this being fully gone into. It was therefore decided to call a general meeting on Thursday, June 9, at 3 o'clock, for the purpose of further discussing this draft.

THE BOOKING AGENT BOYCOTT.

TO THE EDITOR OF THE ERA.

Dear Sir,—The letter which you published in your columns last week from Messrs. Cohen and Barnard warrants some attention, in so far that our manifesto, which was published in your paper, and which has been heartily endorsed by the Theatrical Managers' Association and the Actors' Association, and most of the resident managers in the country, has evidently seriously incommoded these gentlemen.

We can assure Messrs. Cohen and Barnard that the humiliation they refer to in their letter does not exist in any section of our Association. It would be wasting your valuable space to go very far into the matter of the whys and wherefore of our policy against the agent who controls theatres to the detriment of touring managers. We can only refer Messrs. Cohen and Barnard to the most excellent article which appeared in a previous issue of your paper.

The sole desire of this Association is to obtain for the touring manager his proper place in our great theatrical industry. We cannot see one single reason in the points which Messrs. Cohen and Barnard advance in the argument, why we should not do as we are doing. We may mention that the signatories to our recent declaration control some three to five hundred principal touring companies, and these companies are denied to any theatre that solely employs an agent to control their bookings. Any theatre which tries to carry on without the principal theatre attractions is hastening to the end which Messrs. Cohen and Barnard mention, i.e., failure. The word "failure" will certainly apply to the agent who does not carry on his business in the manner in which it was intended.

I feel it would be wrong to go into the matter of Messrs. Cohen and Barnard's cheap suggestion concerning the accusation against an agent appearing in your columns. We have sufficient evidence at our offices to substantiate any accusation we have made, and we can only hope that we shall not be required to use the information which we have at our disposal.

Messrs. Cohen and Barnard really attach far too much importance to themselves in suggesting that the action of this Association was levelled against them. Our action has no personal feeling whatever. It is levelled against any agent who does not conduct his business in the proper manner. We are not going to allow any agent to control any theatre, and the Association of Touring Managers is going to see that any theatre that desires to book companies through an agent must pay that agent themselves. If they are incompetent, or too lazy to do their own work, then it is time others were taking their place. That this effort will be carried to a successful issue is beyond a shadow of doubt.

Thanking you very much for allowing me so much of your valuable space.—I remain, yours faithfully,

LOUIS CASSON, Secretary.
The Association of Touring Managers,
178, Shaftesbury-avenue, London, W.C.2.
June 7, 1921.

Mr. Casson writes further in connection with his Association's efforts to put a stop to agents booking theatrical companies at theatres, and claiming commission from the touring manager thereon: "I have pleasure in forwarding you the following communication sent to me by the Theatrical Managers' Association on this subject.

COPY.

"The practice of certain theatres requiring their bookings to be made through an agent, whose commission has to be paid by the touring manager, was considered and it was resolved:

"That this Association strongly deprecates this practice as being a very dangerous precedent, inimicable to the best interests of both resident and touring managers, and urges that it should be discontinued."

This resolution passed by an important body like the Theatrical Managers' Association shows distinctly the feeling of the genuine theatre manager upon the subject.

I have also received a very large number of independent letters from theatre proprietors, endorsing our action in the strongest terms and declining to recognise agents in connection with the bookings of their theatres."

TO THE EDITOR OF "THE ERA."

Sir, With reference to Messrs. Cohen and Barnard's letter, it is not a question of honourable or dishonourable transactions—the point is that booking agents are not required at all. The touring manager is quite capable and competent to book his dates direct. As for the A.T.M. boycott being doomed to failure, such a statement is foolish, as if they refuse to treat with Mr. Booking Agent, what is going to happen? It only requires mangements to stand firm *and* refuse. Terms are bad enough without having to pay for dates, independent of the fact that the resident people in many cases are making you pay for the use or hire of every little prop required—this in respect of many of the third-class places. Touring managers have for the most part themselves to blame for many of these abuses, but the "booking agent" abolition would be a good start in ridding the business of evils.—Yours faithfully,

G. D.

A STAR CANADIAN TOUR.

Mr. George Driscoll, who controls 140 theatres for the Trans-Canada Theatres, Limited, has just arrived from Canada with the intention of interviewing our leading London stars, and interesting them in tours for Canada. It is his wish to send out big productions and stars only. He can give at least twenty-five weeks' tour, with the added inducement that this includes only four one-night stands, and these are simply to break the journey across country. Mr. Driscoll can be seen by appointment at Mr. Percy Hutchison's office at 58, Shaftesbury Avenue.

It may also be interesting to know that when the attraction or star presents possibilities of success in the United States, booking in that country can also be arranged in conjunction with the Canadian tour through Mr. Driscoll, because of a close working arrangement with Messrs. Shubert and A. L. Erlanger.

Mr. Driscoll is also open to negotiate for any material which is the work of British authors for production in the United States, including New York, as well as Canada. It would be well for British authors to bear in mind that the entrance of Mr. Driscoll to the London field gives to the list of American producers an important addition, and provides a valuable means to British playwrights of disposing of their work in America and Canada.

SHAKESPEARE AT BRISTOL.

On Monday next Mr. Henry Baynton and his Shakespearean company will visit the Prince's Theatre, Bristol, and present six different works. The week is being looked forward to with great pleasure, and the booking is sure to be heavy. The programme is as follows: Monday, June 13: "The Merchant of Venice"; Tuesday, "King Lear"; Wednesday, "Hamlet"; Thursday, "Julius Cæsar"; Friday, "Antony and Cleopatra"; Saturday, "Taming of the Shrew."

REPERTORY SEASON AT NORWICH.

Mr. G. Carlton Wallace has provided a still stronger all-round company and stronger fare for his fourth annual repertory season at Norwich, and he has been rewarded with larger audiences. "The Story of the Rosary," "Called Back," "Sherlock Holmes," are among the plays already staged during the visit, and their presentation has given great satisfaction.

As on Mr. Wallace's previous visits, Miss Evelyn Carleton is a great favourite, and the fact that her marriage took place during one of the seasons at a church within a stone's throw of the theatre is always remembered with affection by the audience. Mr. J. Kyber Tefton, Mr. Fred Moule, and Mr. Stanley Healey are popular members of the present company, which is breaking records during a period of much unemployment—wonderful proof of ability and drawing powers.

O'MARA COMPANY TOUR.

The O'Mara Opera Co. re-commence their tour at the Opera House, Southport, on Monday next. The principals again include Florence Morden, Kathleen O'Vea, Mabel Dennis, Constance Bower, Joseph O'Mara, John Pegg, Lyon Mackie, Flintoff Moore, John Olivere, Joseph Griffin. Newcomers will be Eveline Wilty, James Bird, and John Bateman.

The tour will again be under the business management of Mat C. Byrle, with R. J. Forbes and Warwick Braithwaite as conductors; Arthur Sedgley, stage manager; and Martin Comstock, publicity and advance manager.

"NOTHING BUT THE TRUTH" AT BIRMINGHAM.

"Nothing But the Truth," played by Messrs. Macdonald and Young's company, is the excellent fare provided at the Theatre Royal, Birmingham, this week. Mr. Alec Finlayson, as the junior partner who rushes in with a bet which involves him in all sorts of unwonted situations, is most entertaining; his very silences are part of his success. Mr. Arnold Fairleigh, as his fellow junior, is adequate, and properly alert, while the senior of the stock-broking firm, Mr. Ralston, is ably portrayed by Mr. James Duncon. Miss Alice M. Maude is convincing as a gullible Mrs. Ralston, and Miss Marie Bell makes of her daughter Gwendolyn an attractive ingenue. Mr. Geo. Child scores a success as the "unbusinesslike" doctor, and the Misses Iris Dane and Betty Van Gene are the music hall girls who are the cause of the trouble, the former as Mabel doing the 'acting" with abandon. Mr. John C. Laurence is quietly effective as Van Dusen, and materially contributed to the interest of the climax.

D'OYLY CARTE OPERA AT BIRMINGHAM.

The D'Oyly Carte Opera Company pays a welcome return visit to the Prince of Wales, Birmingham, with several well-known favourites in the principal rôles. The evergreen "Mikado" was played to open the fortnight's season, and was performed with great success, the leading members being in fine voice, and the well-balanced chorus adding in no small measure to the enjoyment. "Ruddigore," recently revived at Birmingham, is being reproduced for three nights.

THE GAIETY, MANCHESTER, SEASON.

For the closing weeks of the Gaiety Theatre, Manchester, "The Younger Generation" and "Hindle Wakes," both by Stanley Houghton, were selected, and proved the most successful plays produced there, as very large audiences attended during the season.

EDINBURGH THEATRE DESTROYED BY FIRE.

In the early hours of Saturday morning a fire broke out at the Garrick Theatre, Edinburgh, and resulted in the almost complete destruction of the building. A smouldering cigarette end is stated to have been the cause of the fire, which originated in the pit stalls. The alarm was given at 12.30, and by the time detachments of the brigade arrived from Lauriston, Angle Park, and Stockbridge the interior of the building was a mass of flames, the brigade having to telephone for further assistance. The theatre is situated in a thickly populated district, and owing to the proximity of tenements of dwelling-houses fear was felt for the safety of the buildings. The flames reached to a great height, and the roof soon fell in. There was an adequate supply of water available, but even with 10 lines of hose playing on the fire the building could not be saved. The manager's office, which is situated nearest the street, escaped destruction, but the artists in the vaudeville company lost practicaly the whole of their belongings. The damage amounts to several thousand pounds, but the theatre is understood to be insured.

The building was opened many years ago as a variety theatre, and was for a time a picture house. It was reopened as the Garrick in 1918.

"Hunky Dory" Doings.

The Scottish Players in Macdonald Watson's "Hunky Dory" moved on Monday from the Kingsway Theatre to the Apollo, in order, no doubt, to accommodate the increasingly large audiences. On Sunday they were filmed by "Around the Town" in the process of "enjoying" a Scottish picnic.

A special plot had been written, and there were many amusing incidents, notably, when Mr. Walter Roy (Hunky Dory) had to try and persuade a very large and "difficult" sow to take her part with him in an important scene, and when Mr. Macdonald Watson (Peter Maguffie) frightened away a herd of cows with the aid of one of his notorious "Royal Academy masterpieces." The "location" was Mill Hill, and a considerable crowd of boys from the school there greatly enjoyed being spectators.

Sir Harry Lauder's Pipe.

The secret is out about Sir Harry Lauder's famous pipe—lost the other night at the Kingsway Theatre, when he was paying his fourth visit (of six) to Macdonald Watson's "Hunky Dory," which has now removed to the Apollo. Sir Thomas Lipton, who was with the famous comedian in a box, has admitted that he deliberately stole the pipe, when the owner was seeing Mr. Watson in his dressing-room, for a joke. But exactly where the pipe is now Sir Thomas isn't quite sure. For he in his turn passed it on to a "receiver"—the mutual friend who made the party three.

This paragraph will be news to Sir Harry Lauder, whose cry of grief was quite a genuine one. He was not *particeps* in a "Press stunt!"

A New Touring Manager.

Mr. Hamilton Deane, the gifted juvenile lead for the last two and a half years in the Armitage and Leigh dramatic company, gave his last performance with that company at the Swindon Empire on Saturday last. This week he opens with his own company at the Grand Theatre, Derby, for eight weeks, in a repertoire of three dramas, viz.: "Captain Drew on Leave," "Robin's Father," and "The Thief."

As his venture into management coincides to the very day with the completion of twenty-five years in the profession, Mr. Deane considers the time has come for him to relinquish "junior leads," though such is not the opinion of the Armitage and Leigh management, and he is therefore taking the title rôle in the first two plays and Alexander in "The Thief." At the end of his Derby engagement he takes a lengthy holiday—well earned after seven years' continuous work—after which he proceeds on tour with his new company.

A.T.M. Booking Bureau.

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THE PLAY IN PARIS.

Triple Bill at Vieux Colombier—The Arts in a Whirlpool—Touching Post-War Story.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—In the new bill of the Vieux Colombier, consisting of three items, Jacques Copeau has revived the diverting farce, "Le Testament du Père Leleu," by Roger Martin du Gard, first seen in 1913. The dual rôle of Leleu and the moribund peasant is admirably played by Romain Boquet, and Jane Lory is realistic as the outwitted housekeeper. Georges Vitray is convincing as a country lawyer. A romance of Alfred de Musset begins the programme, and the triple bill is concluded by Moliere's "L'Amour Médecin," which was the first production presented by the Theatre du Vieux Colombier in 1913.

"Le Remous."

Henri Bechade is a new author, and his first effort, a comedy in three acts, was mounted on Thursday at the Theatre des Arts. Lormont is a manufacturer with a literary taste, and his neglect of his factory to write a play leads him to financial difficulties. His wife Alice is a spendthrift, and, unable to meet a debt, allows a wealthy Britisher to pay the bill. This immoral contract is consummated the same day as Lormont's play is produced. It is a rank failure, and it is after the fall of the curtain he learns of his wife's treachery. The double shock recalls him to reality; he gets a separation from his wife, and breaks up the home, to devote his life to restoring the fortunes of his ruined business. Ten years later he has become prosperous. The wife returns, claiming a place in the home. She has expiated her fault of a day by years of banishment. Lormont explains he still has a deep affection for the mother of his son, but for the sake of that child she must remain absent. Perhaps later? The war breaks out, that whirlpool which has shuffled the world (and this is the title of the play), peace may finally bring reconciliation.

"Mysteres de Paris."

The popular five-act melodrama of Ernest Blum, adapted from the novel of Eugene Sue, first launched in 1843, was revived at the Ambigu-Comique on Thursday. The fact that Herst and Coquelin have been tempted to resuscitate Eugene Sue amply demonstrates the vogue for the old-fashioned Adelphi drama which I foreshadowed several months ago.

"Le Caducée."

I have already fully dissected this medical controversy in four acts, written by André Pascal, the pseudonym of Baron Henri de Rothschild, given at a special matinée at the Renaissance in February last. "Le Caducée" was revived at the Gymnase for a summer season on Thursday night, with the original cast, Harry Baur portraying the bluffing physician. "Le Caducée," or Mercury's Wand (the emblem of the physician) is the best social problem discussed before the footlights during the "season."

"Soleil de Minuit."

On Friday night the Nouveau Theatre (Musée Grévin) strengthened the Canard Sauvage bill by a one-act trifle in verse by Jacques Deval, son of the former director of the Theatre de l'Athenée. It is a sort of war sequel, the hero being a blinded soldier. It is the distressing duty of a mother to inform her son, after a painful convalescence, that he is permanently sightless, and she undertakes the task in touching words. Another work, "Les Trois Types," was announced, but the production has now been postponed until the autumn, the little gem, "La Souriant Mme. Beudet," remaining on the bill.

"L'Ingenu."

The above-named three-act comedy by Charles Méré and Regis Gignoux, adapted from Voltaire, was given at the little Theatre des Capucines on Wednesday. The authors have retained the irony of the original book, but softened the termination, Heron now quitting the Bastille in time to save the honour of his sweetheart. This diverting piece is delicately interpreted by Regina Camier, Marguerite Deval, and Levesque.

Forthcoming Productions.

M. Volrick will take over the Potiniere for the summer, and about June 20 will mount a farce by Leo Marches, entitled "La Petite Femme dans le Train."

Raphael Flateau is resuming control of the Cigale, but will sub-let for the summer to Messrs. Varnier and Signerin, who will mount an operetta by Paul Dollfus, music by Octave Cremieux, with Jeanne Mealy and Henry Jullien.

A new revue by St. Granier and Briquet is being rehearsed at the Casino de Paris, to be presented by Leon Volterra this month, with Maurice Chevalier, Magnard, Dutard, Milton, and Nina Myral as principals.

Obit.

Armand Bourgeois, a singer at the Opera Comique, died Tuesday from the effects of an accident sustained in Paris on Sunday night when trying to jump into an electric tram while in motion. The deaths are also reported of Raoul Pitau, a well-known French music hall agent; Yon Lug (Constant) a popular song-writer; A. X. Emile Spencer, composer; and Henry Perrin, actor, formerly of the Odeon.

AN "ART DANCE."

With the Steinway Hall's familiar platform transformed by the aid of draperies and coloured footlights into a very serviceable stage, Miss Elsa Lanchester gave a highly successful exhibition of dancing on Friday, the 27th ult. Miss Lanchester, who is an exponent of the type of dancing familiarised by Miss Margaret Morris and Isadora Duncan, has courageously gone to the modern composers for much of her inspiration, a source which, it must be admitted, affords plenty of scope—witness Debussy's "Cathédrale Engloutre," and John Ireland's "Ragamuffin"—the latter quite one of the hits of the evening. Moreover, Miss Lanchester's work is highly interesting and individual, her supple form, excellent command of movement, and obviously artistic temperament all combining to render her interpretations full of significance and devoid of monotony. To prove the catholicity of her taste, Miss Lanchester also danced to works of Michel Blavet (1700-1768), Beethoven and Bach, in which she was assisted by the flue obligatos of Miss Marjorie Warden, whilst the co-operation of Mr. Carlo Norway, that very talented executant upon the guitar, lent to a Romany gipsy song the necessary colour to secure complete success. Several members of the Children's Theatre, with which organisation Miss Lanchester is prominently associated, also contributed to the programme. Prominent among these were the Misses Leah and Bertha Birnberg, who not only supplied a Polish dance on their own account, but also assisted Miss Lanchester in Ravel's picturesque "Jardin Féerique," the interpretation of which seemed, however, to suffer from want of rehearsal. All credit too must be paid to Mr. John Goss, Mr. Harold Scott, and Mr. Max Pirani for their share in the general success.

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WEDNESDAY, JUNE 8, 1921.

THE ATTACK ON ANIMAL ACTS.

THE feeling of relief which trainers experience at the defeat of the ill-judged (Prohibition) Bill is tempered by anxiety as to the position which the methods used by a section of the daily press in an endeavour to force the passage of the Bill will create. The occasion of the third reading was marked by a newspaper attack on the animal trainer for which no justification can be found.

Performing Animals' Malignant Press Propaganda.

The declarations before a gathering of M.P.s of such men as SIR OSWALD STOLL, MR. R. H. GILLESPY, MR. ALBERT VOYCE, CAPTAIN WOODWARD, and others, went for naught. The summing-up was all against the trainer. It must be a severe shock to the vanity of this section of the press to find that their efforts were disregarded and that the House of Commons were agreed that the Bill was of no use—that it was, in fact, as one member designated it, "the most imbecile Bill ever proposed to the House."

We are glad that our labours during the past four months have been effective in warding off the attack on the livelihood of artists in animal acts, but we fear for the results of the unfair press propaganda which has been indulged in. Although the Bill is dead, the ignominy aroused by the charges made is likely to remain.

The wild allegations made by supporters of the Bill have never been confirmed. Where, we may ask, are the "well-known trainers, who have publicly stated that in order to educate dogs you must use a great deal of cruel treatment"? Do they form part of the thousand and one protesters who recently wrote to the Little Theatre denouncing the "brutality" used in making dogs howl during the performance of "The Kill"—noises which were made by the producer with the aid of a lamp-glass?

Trainers' Offers of Proof.

The letters from and interviews with trainers which have appeared week by week in "The Era" have supplied ample evidence that the results obtained with regard to horses, dogs, seals, and numberless other animals have been secured without cruelty of any sort; that, indeed, the use of brutality would result in loss of confidence on the part of the animal so essential to the teaching of tricks. Trainers have not contented themselves with statements; they have offered proof, but in no instance, so far as we can ascertain, have their offers been accepted. Owners of animal acts would desire nothing better than for their opponents to witness a demonstration of the manner of teaching under conditions that would prevent the trainer having access to his pupil except at such times when the judges were present. Their detractors, however, prefer to believe what they are told by faddists.

It is on such testimony that the daily Press besmirch the name and character of men who have devoted years to the study of animals, teaching them to accomplish skilful tricks for the entertainment of the public, and, very often, particularly in the case of horses, dogs and cats, rescuing them from real cruelty at other hands. It is infamous that newspapers should be able to publish unchecked such scurrilous statements. They should be called upon to substantiate their charges or to give their withdrawals as much picturesque publicity as they gave to their misrepresentations.

We hope that music hall managers will not hesitate to include animal acts in their programmes, and that the public will not be induced by highly coloured statements to show disapproval of the animal trainer, who is entitled to be credited with a love for his animals equal to that of societies, leagues, fellowships, or any other combination of faddists.

FIRST NIGHTS OF THE WEEK.

John Galsworthy's New Comedy—Revue at the Gaiety.

"A FAMILY MAN."

A Comedy in Three Acts, By John Galsworthy; Produced at the Comedy Theatre on Thursday, June 2nd.

John Builder ..... Norman McKinnel
Julia ..... Mary Barton
Camille ..... Auriol Lee
Topping ..... D. A. Clarke-Smith
The Mayor of Beconridge ..... Laurence Hanray
Harris ..... Eric T. F. Lugg
Maud ..... Agatha Kentish
Annie ..... Olive Walter
Guy Herringhame ..... Francis Lister
Athene ..... Sibell Archdale
Ralph Builder ..... Arthur Burne
Francis Chantrey, J.P. ..... John Howell
Sergt. Martin ..... Julian d'Albie
P.C. Moon ..... Eugene Leahy
A Journlist ..... Reginald Bach
The Figure of a Poacher .... H. Lock

"A Family Man," produced at the Comedy last week, deals with the domestic problem of an autocratic father (successful business man, country J.P. type), his cold irritating wife, and his couple of modernised, independent daughters. The elder of the pair was away at the outset with a man whom she refuses to marry, being afraid that he might one day grow like her father. Thus she utterly ignores the fact that she is not only ruining her own reputation, but damaging her father's—a particularly terrible thing to do at this juncture, seeing that he is nothing short of the mayor-elect.

The second daughter imagines she has possession of that wonderful thing, called in so many and chosen in so few, a "film face," and straightway leaves home to become a Mary Pickford.

Then the wife. Julia catches her husband in a moment of passionate weakness—kissing Camille, French maid. Exit Julia.

A particularly bright scene the next is, in which our mayor-elect is brought before his own Bench for assaulting a constable. . . . .

In the end Julia returns. But as no word is spoken, by her or to her, one is left guessing how the family feud is to continue.

Mr. Galsworthy does not solve his problems. He just states them. Nor in "A Family Man" is he altogether at his best. He would seem to have taken something serious rather too lightly—at times almost farcically.

Mr. Norman McKinnel, for all this, gave an excellent interpretation of the grim, bullying father. The somewhat inconsistent characterisation was a difficult part to play.

Miss Auriol Lee, as the French maid, was brilliant; Miss Agatha Kentish and Miss Sibell Archdale, as the daughters, played well with nice restraint; Miss Mary Barton made as much of the wife as was possible.

As a provincial mayor, Mr. Laurence Hanray was delightful; and vastly amusing was Mr. Reginald Bach's journalist. But is a journalist, as a type, vastly amusing?

"PINS AND NEEDLES."

SUCCESS AT THE GAIETY.

There are not many revues that could be produced with equally satisfactory results, first on one of the smallest of London stages, and then on a stage as large as that of the Gaiety. "Pins and Needles," however, being a happy blend of revue intime and revue spectacular, has not only well stood the journey from the Royalty (which it made on Wednesday evening), but has even gathered material improvement in transit.

There are quite a number of changes in the cast; several new scenes have been added, and one or two dropped. There is still some need for a little careful pruning, and when Mr. de Courville, who is such an adept at this, has brought his practised hand to bear in that direction, there is little doubt that we shall see revue filling this famous house of musical comedy for many months to come. The newcomers include Miss Maisie Gay, Mr. Tubby Edlin, and a pair of extraordinarily taking youngsters, the Duncan sisters. To say that the latter scored an instantaneous success would be to under-state the case. They fairly brought down the house with their songs and duets, sung with piano and guitar accompaniment in a quaint childish fashion, but as perfect in every detail and as finished as the work of the most experienced artists.

Miss Maisie Gay shines in all she does. Her principal opportunities occur in two playlets, "Caught," in which she plays the part of a suspicious wife to Mr. Edmund Gwenn's delightful conception of a blustering general—her husband—and "Beware of Madame," where she is seen as a designing Frenchwoman, past the first bloom of youth, who makes up for it by her ingenuity. She also has an amusing number, "I Wish I Had a Boy Like You," a clever take-off of the old-time musical comedy song with "chorus gents."

Perhaps the funniest addition of all is provided by Tubby Edlin. We see him engaged for the revue, at the opening, as a sort of extra turn society entertainer told off to keep the house amused in front of the drop curtain whilst the scene is being changed.

He is told expressly that he must be prepared to cut his entertaining short as soon as the new scene is ready. As a result, he makes countless heroic efforts during the evening to entertain as conjurer, banjoist, acrobat, and so on, always without avail, for no sooner has he announced his particular item when out go the lights with heart-breaking regularity.

All the plums of the original production are retained: the Sheakespearean burlesques, the Fashion Parade, "The Road to Epsom" scene, and the brilliant dancing numbers of Miss Edith Kelly Gould and Mr. Charles Brooks, to mention but a few out of the many good things of this first-rate show.

THE RUSSIAN BALLET.

LUPOKOVA'S RETURN.

It was only to be expected that the Russian Ballet would be welcomed back in London with every sign of cordiality, so warm a place do they hold in the hearts of the British public. But the demonstration of enthusiasm that was witnessed at the Prince's Theatre on the opening night must have pretty well surpassed anything of the kind before, and the company, which included many old favourites, seemed as pleased to be amongst us again as we are to have them. It is to Mr. Cochran that we are indebted for this six to eight weeks' season of the Serge Diaghileff Troupe, and in bringing it about he has helped to mitigate for Londoners the loss of a grand opera season. The programme on Thursday was free from novelties and opened with Massine's "Children's Tales."

In this Mme. Lubov Tchernicheva was seen in her old part of the Swan Princess, who is rescued from the Dragon by the Russian Don Quixote (M. Leon Jazvinski). M. Stanislas Idzikovsky as the Cat and Mme. Lydia Sokolova as the embodiment of wickedness were wonderfully effective in the quaintly grotesque first legend, whilst M. Leon Woizikovsky, who opened the legend as the pedlar (a part with which M. Massine will always be associated), created a most favourable impression, and undoubtedly is one of the troupe's most brilliant exponents. Liadoff's music was well handled by the orchestra, under M. Ernest Ansermet, the Prelude and Lament being orchestrated by Mr. Arnold Bax.

The pièce de résistance of the evening was "La Boutique Fantasque." It was in this item that the incomparable Mme. Lydia Lupokova made her reappearance to the accompaniment of a storm of cheers and applause. The attraction of Mme. Lupokova is not difficult to understand. There is an indefinable air of piquancy, of puckishness, about her which, combined with her sylph-like grace, her speed of movement, her tiny, twinkling feet, make her a personality of infinite delight and supreme charm. The ballet remains the same invigorating, colourful thing as before, set to Rossini's lilting music.

The last item was Fokine's "Les Sylphides." Here, again, Mme. Lupokova scored a personal triumph, and her waltz with M. Idzikovsky fairly brought down the house. The waltz danced by Mme. Nemtchinova, too, was a delightful effort and a feature of the ballet which has long been one of the most popular of the series.

SPANISH DANCERS.

The Andalusian Dancers, who were introduced into the programme at the Prince's last week, were an instantaneous success. Under the general title of "Cuadro Flamenco," they perform a series of eight native dances, on a raised platform on the stage, which is backed by a special setting by Pablo Picasso. Two excellent guitarists, El Sevillano and El Martell, supply the music, and there is also a strange plaintive singer in La Minarita. Nothing quite like the dances have ever been seen in London; but one imgaines that they have been danced for ages in Spain. they are amazingly vital and exhilarating, and the whole effect is heightened by the clapping of hands by the whole company, who also usually keep time with their feet. There is a strange grace about the Alegria, danced by La Aubia de Jerez, and rarely has one seen such comicality in dancing as in the Garrotin Comico by La Gabrielita del Garrotin. A wonderfully vigorous item was La Jota Aragonesa, by La Lopez and El Morena, and there was an exquisite beauty in Maria Dalbaicin's dance, La Farruca. The grotesque dance in which a deformed man appears is an extraordinary affair, decidedly clever, but not altogether pleasant to watch.

The whole act made a most effective interlude.

STARS AND THE "SLUMP."

A SUGGESTED SOLUTION.

By WEE GEORGIE WOOD.

It is generally admitted that something must be done to mitigate the slump which the theatrical and music-hall professions are experiencing at the present time, in conjunction with other businesses.

With regard to music-halls, the first cry was that stars were getting too much money; that nobody was worth £200, £300, or £400 a week. We all know how foolish that cry was. An artist is worth exactly as much as he can bring in as a box-office attraction.

The Artist's Attraction.

This fact was proved during the war, when Sir Harry Lauder, on a sharing basis, at the Alhambra, Glasgow, drew something like £1,760 as his salary for the one week. He drew that on a sharing basis. And there lies the solution so far as stars are concerned. I am not proposing to revert back to the old fifty-fifty system of the war days, whereby the

entire programme went on a sharing basis, and turns were over-crowded in consequence, but merely suggesting that stars should back up their own opinion of themselves as a drawing power by taking over programmes, paying the smaller acts their full salaries, and taking a chance on the week's business with the manager. Probably managers would not care for that, as in some cases the artist would get proof positive that he was not getting the money that he ought to get. But I think in these times that generally the boot is on the other foot, and that artists would find that they were really getting more money than they are bringing in to the house.

Pro Rata for Top of the Bill.

Another scheme, in order to preserve the secrecy of the salaries of the other artists in the programme, might be a pro rata percentage for the top of the bill. For example, supposing an actor was drawing £100 a week, and playing at a hall where the normal gross was £1,000, in view of the fact that there was a slump on, he might be given 15 per cent. of the gross, instead of 10 per cent. of the normal £1,000, which would represent his full salary, and by that means would be getting a fair percentage. His salary would naturally be commensurate with his drawing powers for a particular week.

Bucking Up Business.

One thing to be said against the scheme is that it is asking the stars only to bear the brunt of the slump. Of course, the time may come when we will all have to take a hand in "bucking" up business and do something really sensible—such as standing outside a theatre as in the old circus days!

Can you imagine at the Palladium, for instance, a big platform being erected upon which Billy Merson, Marie Lloyd, Lorna and Toots Pounds, Maidie Scott, and, I might add, myself, all did the circus stunt—"Walk up, Walk up. Here we have the finest show in town"? Or, perhaps, even a little "busking." I know one or two little acts that love to work outside "pubs.," and I know other turns in which there would be a big argument as to who had to "bottle"—the professional term for collecting!

Then we may take to doing one night stands. One can imagine Harry Weldon writing home to his agent and bursting into song thusly:

Dearest Ernest,—
We're playing now at Stoke,
Where the air is full of smoke,
And the natives speak a fearsome foreign chatter;
While at six o'clock each morn
There's a ghastly buzzing horn
And the clogs begin to clatter, clatter, clatter

But we're on a northern circuit,
And whenever you have to work it,
It's discomforts of all kinds you must be scorning,
For we've been to Hyde and Morley,
Byker, Spennymoor, and Chorley,
And we're off to bonny Bootle in the morning.

One can imagine also Mr. Edelsten's reply:

Dear Harry,—
You're all right
If you're working every night,
Because all work in London is forgotten.
There is really nothing done,
And the "stars" once number one
Say the game is absolutely rotten.

But though you tour the "smalls,"
Because the slump has closed the halls.
In your letter there's a very grave omission.
I don't think you and Georgie Wood
Can be really any good,
Because neither of you have sent this week's commission.

Carry On.

However, it is not likely that music-halls will be closed, because the motto of the British manager is: "Carry on." Even if they did close, I have a good job to go to (I've been practising it at Epsom)—that is, as a racecourse tipster. I look the part, and I could ask people "Who gave Ormond the year it won the Waterloo Cup?" and finish up by saying: "When you see all my clients what's come to the course in caps leaving in high hats, you'll wonder how it has been done!"

AS YOU LIKE IT.

Oscar Asche, to the Lord Chamberlain: "What's in a name?"

* * *

(And the unsuccessful actor who heard him murmured, "Jam with your bread-and-butter!")

* * *

Well, whatever "Mecca" is called, it is bound to Mecca success.

* * *

Last Monday "The Beggar's Opera" completed its first year. Can't beggars run?

* * *

Now here, surely, is a case for re-christening. The beggar's pockets must be bursting by now!

* * *

"Smaller tents" are to be the order at the Theatrical Garden Party. But, when it comes to tickets, there's plenty of "canvas(s)."

* * *

All theatreland is said to be going to the Garden Party this year. What celebrities we Chel-sea!

* * *

A contemporary says that Bruce Winston has the greatest circumference of any actor in London. Is that why he gets rounds of applause?

* * *

"We do not appreciate the Premier's 'But,'" observed an M.P. last week. Maybe not. But we like the Ambassador's "If."

* * *

But there will be another Butt in the House when Sir Alfred gets there.

* * *

I note that the name of Preston appears five times in the cast of "Too Many Girls." This ensures its being imPreston one's memory.

* * *

What's this rumour? No more Inner Circle trains? Well, we'll still have upper circle hats!

TOUCHSTONE.

AGATHA KENTISH AND NORMAN M'KINNEL,
in "A Family Man" at the Comedy.

WHAT'S ON IN TOWN.

ALDWYCH (Strand).—"Love Among the Paint Pots, 8.30. Thurs., Sat., 2.30. "The First and Last" and "The New Morality," Mon., Tues., Wed., 2.30. Gerr. 3928.

ALHAMBRA (Leicester-square, W.C.).—"A Yankee at the Court of King Arthur," daily 2.30, 5.45, 8.15.

AMBASSADORS (West-street, Cambridge-circus, W.C.).—"If," 8.30. Tues., Fri., Sat., 2.30. Gerr. 4460.

APOLLO (Shaftesbury-avenue).—"Hunky Dory," 8.15. Wed., Sat., 2.30. Gerr. 3243.

COLISEUM (Charing Cross). — The Danish Dancers, George Robey, Bert Hughes and Co., Coram and "Jerry," Margaret Cooper, Will Evans and Co., 2.30 and 7.45. Gerr. 7540.

COMEDY (Panton-street, S.W.).—"A Family Man," 8.30. Tues., Fri., 2.30. Gerr. 3724.

COURT (Sloane-square).—"Othello," 8. Wed., Sat., 2. Gerr. 848.

DALY'S (Cranbourn-st., W.C.).—"Sybil," 8. Tues., Thurs., 2.15. Gerr. 201.

EMPIRE (Leicester-sq.).—"The Rebel Maid," Wed., Sat., 2.15. Gerr. 3527.

GAIETY (Strand, W.C.).—"Pins and Needles," 2.30. Wed., Sat., 2.30. Gerr. 2780.

GARRICK (Charing Cross-road, W.C.).—"Count X," 8. "Mis' Nell o' New Orleans," daily 2.30. Gerr. 9513.

GLOBE (Shaftesbury-av., W.). — "The Knave of Diamonds," 8.30. Wed., Sat., 2.30. Gerr. 8722.

HAYMARKET (Haymarket, S.W.). — "The Circle," 8.30. Thurs., Sat., 2.30. Reg. 6030.

HIPPODROME (Cranbourn-st., W. 6).—"The Peep Show," 2.30 and 8.15. Gerr. 650

HIS MAJESTY'S (Haymarket).—"Chu Chin Chow," 8. Wed., Sat., 2.15. Gerr. 1777.

LITTLE (Shaftesbury-av.). — London's Grand Guignol (third series), 8.15. Thurs., Sat., 2.30. Reg. 2401 and 2402.

LONDON PAVILION (Piccadilly-circus, W.).—"London, Paris, and New York," 8.15. Tues. and Sat., 2.30. Gerr. 704 and 705.

LYCEUM (Wellington-st., Strand, W.C.).—"The Savage and the Woman," 7.45. Wed., Thurs., Sat., 2.30. Gerr. 7617.

NEW (St. Martin's-lane, W.C.).—"The Wandering Jew," 8.15. Wed., Sat., 2.30. Regent 4466.

NEW OXFORD (Oxford-street, W.).—"League of Notions" (2nd Edition), 8.15. Wed., Sat., 2.30. Museum 1740.

PRINCE OF WALES (Coventry-street, W.C.).—"The Gipsy Princess," 8.15. Thurs., Sat., 2.15. Gerr. 7482.

PRINCES (Shaftesbury-avenue, W.C.).—Russian Ballet, 8.15. Thurs., 2.30. Gerr. 3400.

QUEEN'S (Shaftesbury-av.).—"Mary," 8. Mon., Wed., Sat., 2.15. Gerr. 9437.

SAVOY (Strand, W.C.).—"Paddy the Next Best Thing," 8. Mon., Sat., 2.15. Gerr. 3366-7.

ST. MARTIN'S (St. Martin's-lane, W.C.).—"Bill of Divorcement," 8.30. Fri., Sat., 2.30. Gerr. 1243 and 3416.

STRAND (Strand, W.C.). — "A Safety Match," 8. Wed., Thurs., 2.30. Gerr. 3830.

VAUDEVILLE (Strand, W.C.).—"Puss! Puss!" 8.30. Tues., Fri., Sat., 2.30. Gerr. 3815.

WINTER GARDEN (Drury-lane). — "A Night Out," 8. Sat., 2.15. Gerr. 416.

WYNDHAM'S (Charing Cross-road).—"Bull-Dog Drummond," 8.15. Mon., Wed. 2.30. Regent 3678.

THE VARIETY WORLD.

M.H.A.R.A. Meeting—Stars for the States—Vaudeville Club Snooker—Angler's Big Catch.

M.H.A.R.A. General Meeting.

An extraordinary general meeting of the members of the Music Hall Artiste Railway Association has been convened by the committee, to be held on Wednesday next, the 15th, at 12.0 noon, in the Board Room, 18, Charing Cross-road, when a resolution will be submitted for adoption that the present annual subscription of 7s. 6d. for cards of membership shall be raised to 10s. a year, to meet the increased expenditure of the Association, and that 2s. 6d. of the subscription on all cards shall be donated to the V.A. Benevolent Fund and Institution.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that twelve death levies are now due upon the 1921 book. Red stamps twenty-three.

Acts for America.

Fred Ward, representing the Shuberts, is looking around London for dramatic plays and players and variety (or "vaudeville") acts and turns for his firm to present in the States. Citizen Ward wants only the best he can get, and he has already several striking speciments of that class. These include Seymour Hicks (to figure in a new play), Hetty King; Torina, a pupil of Paul Cinquevalli; Albert Whelan; Ritchie, the Tramp Cyclist; a strong company in Karno's "Mumming Birds"; and Karsavina and Novikoff.

Vaudeville Club Snooker.

The Vaudeville Club Flying Snooker Handicap stands in a very interesting state at present. Kellino has already qualified as a finalist, and has to meet the winner of the semi-final between Charles Wall and David Poole. In any case an exciting finish may be anticipated.

Vaudeville Club Derby Sweep.

The lucky winner of the Vaudeville Club Derby Sweep was Mr. Tom Sherbourne. Mr. Hyman Jacobs won the second prize, and "Paddy," the Club's catering steward, was third.

Arthur Anarto's Big Catch.

Arthur Anarto is a keen angler, and when playing the seaside towns he spends the whole day fishing. Last week at Southampton he fished from Monday until Friday, but didn't get a bite! On Saturday his luck changed! He cast his line and caught "The Bournemouth Queen," which was anchored to the Pier, and Lawrie Anarto had to drop down into the boat and climb up the mast to release the hook. In doing this his hat disappeared into the briny. That ended the fishing for the day!

Forget-Me-Not Day.

Many well-known artists were to be seen yesterday selling the pretty little blue favours, and collecting in aid of that most deserving of charities, the Music Hall Ladies' Guild. Lady de Frece, the popular president, was collecting at the Criterion; that enthusiastic worker for the Guild, Miss Lottie Albert, was in charge of the depôt at Westminster Town Hall; Miss Mona Vivian and Miss Maie Ash were at the London Pavilion, Mrs. Carl Hertz at the Café Royal, and Miss Raie Wallace at the Victoria Palace, and Mr. Thornley Dodge and lady at the Ritz.

Mrs. Charles Coborn, with a very tastefully arranged basket of forget-me-nots, paid "The Era" a call in the morning, and reported excellent business as far as she personally was concerned, her collecting-box being nearly filled. Wee Georgie Wood had, she said, started her off with a Fisher, and Miss Barbara Babington had also sent a note.

Variety at Derby Night Ball.

Patrons of the Derby Night Ball held at Moody's Club last Wednesday, had a special treat, for Mr. Jesse Jacobsen and Mr. Elven Hedges, who were present, were induced to carol some of their delightful rag-time ditties. The genial director of Moody's, Mr. Harry Adams, had generously invited the whole of Mr. Lew Lake's "Too Many Girls" company, so that the profession was well represented.

Holiday Making on the Continent.

Mr. and Mrs. G. H. Elliott left London on Monday for the Continent. It is the intention of this popular chocolate-coloured coon and his wife to visit Paris, whilst San Sebastian, Bordeaux and Deauville will also be included in their extended holiday tour.

Brinsworth Endowment Fund.

Since the last list of subscribers to the Brinsworth Endowment Fund appeared the following have kindly sent in their guinea for certificates, which have been duly forwarded:—Per Harry Mountford, American Variety Association, The Billboard Publishing Co., W. H. Donaldson, W. D. Hildreth, A. Hartman, Ralph Reinhardt, W. W. Shelley, W. S. Donaldson, I. M. McHenry, F. G. Kohl, Stewart B. Drenbar, and per Harry Blake, F. W. Beney, Alexander Prince, H. Reynolds, Fred Spencer, "A Voice in the Street" (E. Thornley Dodge), Billy Fern, Will Delavoye. The thanks of the Committee are extended to these gentlemen for their generosity.

There are still many artists whose names would be welcomed on the roll, and still a plentiful supply of illuminated certificates. Those who are not in possession of one should send along one guinea to Harry Marlow, Organiser, V.A.B.F., 18, Charing Cross-road, W.C. 2.

A Birthday Revel.

Miss Edna Maude, "the Spirit of Dance," who was starring at the Palace Theatre and Hippodrome, Burnley, last week, celebrated her seventeenth birthday on Wednesday by a "party" after the second house at which over 200 guests, including artists from the Empire, were present. During the two performances Miss Maude was the recipient of handsome bouquets, including one from the Palace staff "in front" and another from the stage hands. She was also the recipient of a huge box of chocolates from the artists appearing that week. Following the second performance, the guests assembled on the stage and supper was served. Mr. Allan Williams, the resident manager, on behalf of the directors and staff, paid a high tribute to Miss Maude's talented work, and Mr. Tom Pickles, the musical director, also congratulated Miss Maude. The members of the orchestra, he said, always looked forward to her visiting Burnley. Mr. James Hunter, speaking for the artists appearing at the Palace and Empire Theatres, said he felt sure that shortly Miss Maude would not only be topping the bill at the Palace, Burnley, but also at the London Palladium. Before cutting the birthday cake, Miss Maude briefly returned thanks for the many kindnesses and charming messages she had received, not only from friends present, but from many others in the profession. A very enjoyable dance followed, and altogether the "celebration" was a most enjoyable one.

The Oxford.

The report of the directors of the Oxford, Ltd., to be submitted at the twenty-ninth annual meeting of shareholders to be held at the Oxford Theatre on Friday, at 12 noon, shows a profit for the year ending April 30 of £11,399 16s. 10d. After deducting the amount of the interim dividend paid in December last, there remains with the sum brought forward from last year's accounts an available balance of £12,556 13s. It is proposed to pay a further dividend of 6 per cent, less income tax, making with the interim dividend, 10 per cent. for the year; to add £1,000 to the general reserve fund, making the total up to £26,000; and to carry forward the balance, subject to taxation adjustments, if any, to the current year's account.

The Terriers.

At the meeting on Sunday last, Howard Ward officiated as W.T.; Dick Henderson as V.T.; W. Welch, G.C.; W. Norman, W.I.; Ken Barton, W.D.; Braddy Shaw, Y.B.; Tommie Ford, organist; and Arthur Ware, secretary.

A hearty welcome was extended to Dick Henderson, G. Beachcroft, Harry Nelson, and Hal Jones upon their reappearance in the Kennel.

The following applications for membership have been received:—Second notice, Billy Harley; third notice, Jack Hayes.

During June, July, and August, the meetings of the Order will be held only on the first and third Sundays in each month. The Lodge, however, will be open every second and fourth Sunday evening for the convenience of members.

For South Africa.

The following artists sailed from Southampton on Friday last, the 3rd inst., per R.M.S. Kenilworth Castle, to fulfil engagements with the African Theatres, Limited, booked by the I.V.T.A. Ltd.:—Rose and Bud, Haig and Escoe.

Syd Howard.

Mr. Syd Howard sails for South Africa on Friday, to fulfil engagements for the I.V.T.A.

Alfredo in Town.

Alfredo is one of the principal attractions at the Empire, Shepherd's Bush this week, and scored a big hit on Monday evening, when the audiences gave him a hearty reception for his entertaining act. Alfredo, who is at the Empire, Wood Green, next week, is glad to be back in town, as he can get some golf with his friends.

"Carminetta."

Despite the alleged theatrical slump we hear that Mr. C. A. Stephenson's company are making a great success with the operetta, "Carminetta" on the Syndicate Halls. Opening a fortnight ago to two good houses at Chelsea Palace, returns increased every night. Followed a week at Walthamstow, where exceptional business was done, and, according to latest reports, two bumper houses greeted this popular comedian and his company at East Ham on Monday. Associated with Mr. Stephenson are Miss Vivien Carter, who is repeating her previous success in the title-rôle, and Mr. Swinton Mills, whose fine voice is heard to advantage in the part of Ensign O'Hara.

Julius Darewski's Agency.

Miss Theresa M. Byrne, who for over three years was in charge of the contract department, and assistant to Mr. A. D. Davis at the Stoll offices, has joined the staff of Mr. Julius Darewski's Agency as private secretary, and to assist Mr. Darewski in all business matters.

The Five Arts.

Irma Lorraine the originator of that delightful act, "The Five Arts" (singing, dancing, music, sculpture and painting), is, we hear, about to retire from the stage, and the entire act and name is to be disposed of. This act, which is such a popular feature at the London and provincial variety houses, can be seen this week at the Hammersmith Palace, and next week at the Olympia, Shoreditch, and the following week will be at the Kilburn Empire.

Death of Vernon Davidson.

Our readers will hear with regret of the death of Mr. Vernon Davidson, the popular musical comedy artist, who passed away on May 9 at Geneva after a long illness. Mr. Davidson will be remembered as juvenile lead in "Airs and Graces" at the Palace, "The Waltz Dream," and "Brewster's Millions," his last engagement being with Mr. Robert Evett in "Our Peg."

A Novel Ventriloquist.

At New Cross recently, Lester, the American ventriloquist, made his reappearance in this country with his entertaining act, which differs from the usual turns of this kind, and was accorded a very hearty reception. He returns to town at the Stratford Empire on June 27, after eight weeks on the Moss Circuit.

Will Van Allen.

Since we last saw Will Van Allen in town he has made many interesting changes in his popular act, which includes a budget of refreshing stories, interspersed with some capital selections on the banjo. Will, who recently returned from a trip on the Continent, when he took the opportunity of visiting the art museums, and also secured some more treasures to add to his collection of oil paintings, this week concludes the Controlling tour at Newcastle.

Arthur Clifford.

Since Arthur Clifford was demobilised about eighteen months ago, after five years' service, he has been meeting with gratifying success with a new act, which now consists of two original comedy numbers. Arthur recently concluded a successful season on the Mcnaghten Circuit, and the week of May 23 made his first appearance on the Moss Circuit at the Empire, Liverpool.

Joe Gilbert.

That popular young composer, Joe Gilbert, has just returned here from America after five years' absence, and has arranged for Miss Ella Shields to feature exclusively his latest number—through B. Feldman & Co.—"You Oughta See My Baby." When Joe was here last he was in business as the Gilbert Music Co., but we hear that in future he will be associated with Messrs. Feldman, and hopes to renew acquaintance with old friends through this firm.

A Versatile Song Writer.

Mr. Herbert Rule, the versatile song writer, has just written a new number for Miss Hetty King. It is entitled "Since Mary Went Away and Left the Farm," and promises to be a worthy successor to that author's popular song, "Fill 'Em Up," which Miss King is already featuring with much success

Finlay Dunn.

That clever entertainer at the piano, Finlay Dunn, will shortly conclude a most successful provincial tour, returning to town on June 20 at Finsbury Park. He will remain in town until October, and will be paying a return visit to the London Coliseum in July.

Vasco.

We hear that Vasco, the mad musician, who is appearing this week at the Hippo, Eastbourne, will be a patient at St. George's Hospital next week, as he has to undergo an operation on his hand, his fingers having become contracted.

Wood Green—Glasgow—Brighton.

Albert Whelan is having a very strenuous time travelling for the next week or so, as he left town on Sunday night for Glasgow, and next week will be appearing at Southampton. The rumour that he is organising a golfing match for this trip is not true. At Wood Green last week Albert introduced a new number, "Um Um," which proved very popular.

Presentation to H. Vernon Hague.

On Friday, the 27th ult., Mr. H. Vernon Hague was presented with a wallet of Treasury notes at the City Varieties, Leeds, by the staff, and his numerous friends and patrons, as a mark of esteem and regard on the termination of his services at the hall, where he has been for the past four years. In returning thanks Mr. Hague, in an appropriate and felicitous speech, referred to the able services rendered him by the assistant manager, Mr. Fred Taylor, and presented that gentleman with a gold-mounted cigarette tube, to mark the friendly relationship which had always existed between them. Mr. Hague also gave a briar pipe to the attendant who had the largest number of years' services to his credit at the City Varieties, and a walking-stick to the one holding the next best record.

Ara and Zetta.

Ara and Zetta, "The Tramp and the Girl," in pot pourri of comedy, acrobatic and trick cycling, are this week at the Grand, Clapham, and concluding six weeks in town at the L.T.V. halls. They open on Monday next at Birmingham.

Eric Randolph.

Mr. Eric Randolph, the original vagabond tenor, who refused an American tour last year, is, we hear, considering a second offer made last week.

Ben Said.

Last week, at the Bedford Palace, a new comedy and magical act—direct from the Continent—was presented for the first time in London by Ben Said, the Algerian funjurer, who must be complimented upon his original style of entertainment, which is also plentifully supplied with comedy.

Osborne and Perryer.

Last week, at Shepherd's Bush, Ben Osborne and Nellie Perryer concluded their present season in town, and at the Empire, Liverpool, this week, commence a provincial tour of 15 weeks. Next week Ben and Nellie are taking a three weeks' holiday on the Continent, and will visit Paris, Biarritz, and San Sebastian. Their next appearance in town will be at the Victoria Palace.

Hilda Nelson.

One of the outstanding features of the bill at Shepherd's Bush last week was the musical offering presented by Miss Hilda Nelson, who is supported by Rita Neve at the piano, and Peter Muscant, the young 'cellist. The charming setting, an exact replica of a house-boat formerly owned by Mr. Vanderbilt, is an added attraction to this delightful act.

Austin Rudd.

We are sorry to hear that Austin Rudd has not been too well of late, but doubtless a vacation at his bungalow down Sheppey way in a week or two will quickly put him right again. Last week Austin concluded his present season in town at Croydon, and is this week at the Hippo., Southampton.

Jay Whidden.

Jay Whidden, who, we are glad to hear, is now feeling fit again after his recent nasal operation, had a most successful time at the Empire, Swansea, last week, where he was topping an excellent bill.

Horace Jones.

At the Holborn Empire this week Horace Jones and Partner commence a season in town, after a long and successful provincial tour.

Cedric Percival and Maudie Olmar.

Cedric Percival and Maudie Olmar, who have recently returned from a Continental tour, inform us that they have been engaged by Messrs. Wylie and Tate to tour in the forthcoming revival of "Mr. Manhattan."

MY MUSIC HALL TOUR.

ONLY ONE ORANGE—OLD BILL AS LABOUR LEADER—GO AND SEE GUS McNAUGHTON.

The name of Camden Town always brings the scent of oranges to my nostrils, and not merely because orange-vendors ply their trade there. Camden Town lies in the shadows of Hampstead Heath and Primrose Hill, and is fed by their associations. Doubtless they, in their turn, are fed by Camden oranges, but the original cause is apt to be obliterated by the subsequent effect, and I instinctively blame the heights for the fruity-aroma.

At the Bedford.

Nevertheless, there was no fruity aroma in the Bedford Palace when I visited it last week—not in the orange sense—and I did not find the orange peel which I have often traced in other halls. The audience had come to see, not to eat, and the management fully realised this fact by providing things worth seeing. I used to read aloud to a little girl who frequently munched chocolates while I read. When she munched, I read carelessly; but when she ceased to munch, I gave her all my best inflexions, hoping to secure and justify her undivided attention. Presently she gave up munching chocolates. They no longer stood between us.

So perhaps it is because oranges no longer stand between the manager of the Bedford Palace and his audience that he, too, gives of his best. There were many big names on the programme, and as I entered Ida Barr was singing one of her best coster songs. She was immensely popular, and the audience wanted more of her, particularly after she had delighted them with a wonderful and capacious coster hat—no, 'at; there was no "h" in it. But there was a long programme to get through, and Ben Said replaced her before the applause had fully subsided.

Ben Said is a Funjuror. The word is his own, and I congratulate him on it. It is worthy of Humpty Dumpty in "Through the Looking-glass," and Ben justifies both the meanings it implies.

Ben's tricks were all good. I suppose I ought to know by now how pound notes work their way into oranges—yes, there was one orange at the Bedford Palace, after all—and how scrambled eggs turn into geese. But I don't, and Ben Said did not help me to find out.

The refined sentiment without which an evening is hardly complete these days was provided by the Piccadillians, who featured the new ballad, "God Gave Me Wonderful Dreams." Someone said the other day that Americans boasted of their sentimentality, whereas English people hid theirs. We may hide it at home, but we make no bones about it in the halls, and will accept it from Ida Barr, under a big coster 'at, or from the Piccadillians among the lamp shades. Or from Tucker, whose oddities cannot be catalogued.

Tucker seemed to be in his element. He was full of whimsicalities, and it is a tribute to his remarkable personality, as well as a symbol of our sentimentality, that he can almost reduce his audience to their pocket-handkerchiefs with his falsetto voice.

When Harry Thurston came on and sang "I'm a Devil, I Am," I did not at first recognise him as the more familiar "Ole Bill," but later on he settled down into his old character, and gave us Bairnsfather's immortal as a labour leader. It was an entertaining performance, and some of Ole Bill's reflections were worth considering. This, for instance:—

"Wot I say is that hevery workin' man ought to 'ave Monday, Tuesday, and Wednesday 'ollerdays. Then 'e should go to work on Thursdays, to try and git Friday and Saturday hoff."

Johnson Clark, the ventriloquist, worked in a good deal of new patter, which crowded out his usual wishing-well scene. De Baker's Living Models, specially featuring Madame Betsie de Baker, gave statuesque representations of classical subjects. The subjects included Love of Psyche, Echo, Pastoral, &c.

Paul Hervieu and Co. gave their fantastic comedy, "A Terrible Night"; Magley and Wolfe jingled and jangled and wrangled; and Carlisle and Welman and the Eldons completed the programme.

At the Kilburn Empire.

I like to drop occasionally in to see a travelling revue, and to pick out the bright spots, so I made my second hall the Kilburn Empire, where "Too Many Girls" was being presented. (The grammar is quite correct—it should not be "were.")

One of the brightest spots, without any doubt whatever, was Gus McNaughton, in the part of Tim Grogan, whose adventures, starting in a shop and ending amid society frolics, formed the substance of the play. Notice, I say substance, not plot. To find a plot in a revue is far more difficult than to find a needle in a haystack. As a matter of fact, I tried for some while to track a plot in "Too Many Girls," but, like Chesterton's black cat, it wasn't there. And it didn't matter. When Gus McNaughton came on the stage and did foolish things, we were quite satisfied. A plot would have been superfluous.

What I liked about Gus was the particular quality of his humour. There was something clean and honest about it, and he never obtained a laugh at the expense of being a gentleman. As the judge, in a mock trial, he was delightful, as he also was in a skit on a Blackpool holiday, and an imitation of the Russian Ballet. Jessie Preston, as Violette, worked wonderfully hard, and did wonderfully well. Fred Lenard and Jock Preston were distinctly funny, and there were some good dances by Irene and Eric Le Fre.

I must also mention another Preston, who was not only the third Preston on the programme, but who played three parts. Never tell me that the modern actor is not versatile.

EXTRA TURN.

"THE QUEEN OF HEARTS."

NEW PLAYLET IN PAVILION REVUE.

Mr. Cochran's policy of perpetually adding to and revising his revues is undoubtedly a shrewd one. There is always an air of freshness about his productions that is proof against numerous visits. His latest effort in this direction is a new sketch by Arthur Wimperis, entitled "The Queen of Hearts," which was introduced on Monday evening at the Pavilion, where "London, Paris, and New York" continues to do such magnificent business.

The modern revue sketch is almost always of the "spoof" order, and this is no exception. In two scenes, and written with characteristic Wimperis humour, "The Queen of Hearts" is really our old friend the "eternal triangle" developed into an "eternal quadrangle." In the first scene we see the husband and wife of a May and September marriage concluding a game of "bridge" with their two male guests, Colonel Barrow, D.S.O., M.C., a gallant who has obviously succumbed to the charms of his hostess, and Tony Vinton, a strait-laced young man of the milk-and-water variety. The Queen of Hearts falls to the Colonel's ace, and this is the deciding factor for the hesitant lover. We then see him paying a nocturnal visit to the lady's boudoir, where he meets with an unexpectedly hostile reception. She gives him a tremendous dressing-down, twitting him on his loyalty to his host, his moral cowardice and weakness, until he is thoroughly ashamed of himself, and is mightily glad to beat a hasty retreat. "You can come out, Tony," she calls out as the Colonel's departing footsteps are heard, "He's gone now!"

It was evident that the anti-climax took the bulk of the house by surprise on Monday evening, and the sketch, perfectly acted by Miss Violet Loraine as the wife Mr. Alfred Mansfield as her elderly husband, Mr. Hugh Wakefield as the disappointed lover, and Mr. Charles Stone as the "dark horse," was received with acclamation and roars of laughter.

MAURICE PIENA.

The last parcel of music issued by Maurice Piena, under the subscription scheme for 1920 to 1921, has been issued, and such has been the success of the scheme that we are informed that it is now to be recognised as part of the policy of this house to issue it regularly. The new year will start with the first of July, and it is anticipated that the issues during the next twelve months will be more remarkable even than those of last year, inasmuch as Maurice Piena has made arrangements with the most prominent Continental composers and firms to include the majority of their works. He has every reason, therefore, to anticipate again the utmost support from the musical public.

Works by Gabriel Marie, Pares, Fourdrain, Fauchey, Popy, Creus, Daras, etc., will be included, and a minimum number of fifty pieces is guaranteed. It is proposed to make up the subscription as follows:—Twelve overtures, six marches, six waltzes, mostly waltz intermezzi, 18 intermezzi, and eight suites and important numbers, such as the Fantasie Ballet of Pares, Beaux Dimanches of Fauchey, etc., etc. The fees for the subscription may be had free on application to the publishers, and the value of the music is approximately double the fee charged.

It is interesting to note that as musicians may like to avail themselves of last year's subscription, Maurice Piena has decided to keep it open, and to forward the whole of the 50 numbers issued on receipt of the subscription fee for that year.

James Hunter.

The Society Raconteur, James Hunter, is at present meeting with great success on the Macnaghten tour, and upon his re-appearance recently at Huddersfield, met with the most enthusiastic of receptions. James has a fund of refreshing stories, and his officer number, "Stand Easy," which is worked in monologue form, is one of the best items of his entertainment. James, who is well booked into 1924, will shortly introduce some new numbers by J. P. Long, whilst Messrs. Reynolds have published his monologues entitled "The Waster," "The Little Bottom Drawer," and "Funny Phrases." Mr. Hunter made a decided hit last week at the Palace, Burnley.

Arthur Mack.

At the Islington Empire last week, Arthur Mack, the Australian entertainer, presented a versatile act which was highly appreciated. Prior to his 4½ years' Army service, Arthur has travelled round the world and gained much experience.

Doris Clayton.

At Finsbury Park, last week, Doris Clayton, a delightful young vocalist, made her début on the halls, and was accompanied by the composer, Westell Gordon, of two charming ballads, "Lavender Love of Long Ago" and "One Little Dream of Love." After giving a third number, Miss Clayton had to appear before the curtain in response to the heartiest of applause.

Hal Jones.

Hal Jones, the popular comedian of "Splinters" fame, has just purchased from Maurice Scott and Joe Burley a fine comedy chorus song, entitled "Carrie from Lancashire." There are some original "gags" in the number. Mr. Jones anticipates it will be a big winner for him, and is producing it very shortly.

We Three.

Dorothy Belmore, Susie Belmore, and Vera Vere have in rehearsal a new number by Norman Lee, entitled "The Widow, the Bride, and the Flapper."

The Buchanans.

The Buchanans, the black and white comedy entertainers, presenting their comedy scena, concluded a very successful run on the Controlling tour recently at the Hippodrome, Brighton, where they scored a big hit. Last week they were in town at Walham Green, and after a few weeks in the provinces return to New Cross in June.

Geoffrey Benstead.

At the Kennington Theatre recently, Geoffrey Benstead, the Australian entertainer, was given a hearty welcome on his return to the halls. During his absence from the variety houses, Geoffrey has been playing, and also producing, for many important film companies. Geoffrey proved a versatile entertainer, as, in addition to his stories and vocal numbers, he gave a whistling solo in front of the curtain.

Before I Go to Jazz.

(A confidential letter from Gertie to her friend Geraldine.)

I DON'T DANCE WELL, BUT I NEVER LACK A PARTNER.

My Dear Geraldine,

You ask me to tell you the secret of my success at all the dances at which we meet and say you can't understand why you, a far better dancer, so often lack a partner while I invariably get my programme filled a few minutes after I arrive.

Well, my dear, the secret is this—I am always "bien soignée," I look fresh and dainty, my complexion, though perhaps I ought not to say so, is perfect, my hair beautifully waved, and, above all, I look natural. Shall I tell you why? Because I am careful what toilet preparations I use.

In the first place I always take care of my complexion—I don't give it a little attention now and again, but every night I carefully rub a little mercolized wax over my face, neck, and arms. The wax peels off all the old, dead skin, and leaves the fresh young complexion beneath in all its beauty.

Then to give a touch of colour to my cheeks I choose, not one of those unnatural looking rouges, which so many women use, but a little colliandum, which gives to my face the faint wild-rose tint, which all my partners admire so much, never for a moment guessing—so perfectly natural is the tint—that I owe that little item of my beauty to art.

I wonder whether you can guess why no one ever suspects me of making up? It is because I don't use powder. Instead of powder, which is always so noticeable, I get an ounce of cleminite and dissolve the crystals in four ounces of hot water. This I apply to my face, with a piece of cotton wool, and allow it to dry on the skin. It lasts the whole evening as no powder would, so now you know why I never look greasy and shiny as all the other girls do.

To keep my hair bright and make it fluffy and wavy, I shampoo it every week with stallax granules. This old-fashioned shampoo, which our grandmothers—who, as you know, took immense care of their hair—used, brings out all the bright lights and gives to one's hair that natural "kink" which is so much more attractive than the most perfectly waved tresses.

Well, dear Geraldine, you know now that it is to my toilet preparations that I owe my social success, and you, too, can be equally popular if you will follow my advice.

Go to your chemist and buy two ounces of mercolised wax, 1lb. of stallax for your hair, a little colliandum, and an ounce of cleminite. Throw away all those powders and rouges of yours, and your waving tongs, too, and follow my example—use preparations which beautify you *naturally*, and you will, I am sure, outrival

Your loving friend,

GERTIE.

A Popular Acting-Manager.

A pleasing little ceremony took place at the Olympia, Shoreditch, on Saturday, the 28th ult., when Mr. Douglas Bourke, the retiring acting-manager, was presented with a handsome pocket wallet containing a number of £1 notes, subscribed for by the staff and a few friends, in recognition of his courtesy and kindness during his seven years at that hall. The presentation was made by Mr. Alfred H. Kelly, of the N.A.T.E., Mr. Bourke expressing his thanks in a few well-chosen words.

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THE LONDON MUSIC HALLS.

THE COLISEUM

George Robey was given a hearty welcome at the Coliseum on Monday on his reappearance as a single turn after a long period of revue. He gave four of his funniest songs, including "Safety First" and "It Wouldn't Surprise Me a Bit." Another very popular turn on this week's programme was that given by Miss A. Croxton, the delightful soprano vocalist. On Monday afternoon she was very heartily acclaimed for her rendering of the ever-popular "Love in Lilac Time," which she sang in an exquisite scene typical of the song and its sentiment. Frank Le Dent is a comedy juggler with most original and artistic methods. He gives his turn in an Eastern setting which suggests the "atmosphere" of Omar Khayyam, and even has a gorgeously costumed "Thou" to act as his assistant. Nothing seems to come amiss to him, for he juggles with seven balls simultaneously, and with three lighted lamps, and performs other clever feats too numerous to detail.

The Danish Ballet from the Royal Theatre, Copenhagen, headed by Mme. Elna Jörgen-Jensen and Mr. John Anderson, are a great attraction, as are also the Flemings, whose "Artistic Creations in Alabaster" are something new in living statuary. Bert Hughes and Co. create much merriment in their exhilarating comedy act, "Basket Ball on Cycles," which is one of the most bustling turns we have ever seen on any stage; while De Busse extracts enchanting melody from his piano-accordion. Charming Margaret Cooper remains from last week's programme to the great delight of the audience, who on Monday afternoon induced her to give four songs, and would have liked another. Will Evans' ludicrous difficulties and vexations in that funny skit, "Harnessing a Horse," create the heartiest of laughter, the popular comedian being a great favourite.

THE PALLADIUM

That delightful artist, Miss Maidie Scott, is at the Palladium this week, where she is a great favourite. Several attractive numbers, making a very useful song cycle, "Eve's Progress," are delivered with archness and point and she gets a very hearty reception. Very opposite at this time is Little Tich's "cricket" song, full of "wise saws and modern instances." The patter in this and his subsequent "waiter" number is well worthy of this artist's reputation, and so pleased were the audience that the comedian had to concede an encore in the shape of the popular "Vive l'Angleterre." The popular Terry Twins are responsible for a smart and much-appreciated acto, their burlesque being a scream.

Miss Jennie Benson scores a great success. Her first number is "A la Francaise," and was followed by the ever-popular "Whispering." After a clever little ditty, "I Knew That He Loved Me Then," quite in the true Cockney vein, Miss Benson, attired in masculine garb, sings a pathetic and mellifluous ballad, "Daydreams." As an encore there were several clever little impressions of Miss Edith Day, Miss Maidie Scott, Miss Ethel Levey, and a pretty little speech, and even then the audience were loth to let Miss Benson go. A picturesque setting enhances the attractiveness of Miss Benson's act. Other successful contributors to the programme are We Three (Susie Belmore, Vera Vera, and Dorothy Belmore); Mdlle. Derra de Moroda, the Grevian danseuse; Fred Russell, in his always enjoyable and popular ventriloquial sketch; Sam Barton, the would-be cyclist, and Gintaro, the Japanese juggler.

HOLBORN EMPIRE.

Fred Barnes is here this week, and the popular light-comedy star scores with "The Worse You Are," "Two Dirty Little Hands," and "Adam 'Ad'em." His character study of a negro singing "Virginia" is capitally rendered, and his reception is of the heartiest. One of the brightest shows on the halls is that of Horace Jones and Partner in "Seaside Scenes." Horace is a fine comedian, getting every ounce of comedy out of the show, and the lady assisting him is a vivacious comedienne. Their numbers include "When Maud Put Her New Bathing Costume On" and "Honeymoon Days." A burlesque minstrel show is a feature of the turn, and some smart cross-talk completes an excellent all-round entertainment. Alan Martin and Tony Castle do well in a typical ragtime duo act. "Honolulu" is one of their best numbers. The pianist is particularly clever, and his conversion into ragtime of some of the classics at the invitation of the audience gained rounds of applause.

Marie Kendall, the popular comedienne, was one of the "hits" of the bill in her two numbers, "Oh, Willie" and "Paree." Virginia Clay proved her worth as a male impersonator and scored in a smart song, patter, and dance act. Welch and Silver have a capital comedy act, "The Two Shillings You Owe Me." Their medley number was well put over, and the audience showed its appreciation of this fine turn by hearty applause. Meredith and Adnil, the Australian athletes, and Ernie Lotinga and Co. in that very funny comedy sketch, "Three Knocks," complete.

HACKNEY EMPIRE.

The artistic musical act contributed by Miss Hilda Nelson, entitled "Gems of Melody," holds a prominent place on the bill at the Hackney Empire this week, and the gifted vocalist and her clever associates, Miss Rita Neve at the piano and Mr. Peter Muscant, 'cellist, earned a particularly hearty recall. A stage setting of remarkable beauty, representing a prettily illuminated houseboat on a moonlight night, enhances the value of the fine act. The whimsical antics of Mr. George Bass, amusingly augmented by a couple of clever assistants, makes an irresistible appeal; and the delightful dancing act of Phil and Phlora, a nicely-matched couple, earned the vociferous recall awarded.

Mr. Tom Stuart, in burlesque impressions of stage stars and others, gives evidence of keen observation, and incidentally the possession of a fine singing voice, being particularly successful in a travesty of "Songs of Araby"; the rollicking vocal act of Fred Lake and Tom Barrasford, in which "Old Rafferty's Pig" and the immensely popular "Farmer Giles" were the principal items, received a riot of applause; and Miss Hilda Denton, a dainty personality, sang sweetly a quaint little ditty, "Buy My Pretty Balloons," being no less successful in her second item, "Dear Little Devonshire Maid."

Mr. Marriott Edgar, in a topical burlesque, "Learning a Trade," a skit on the inducement offered by Army posters to coy recruits, provides much amusing cross-talk between a newly-enlisted Tommy and a "temporary gentleman," the honours being distinctly with the former; the concluding item of a satisfactory programme being the boisterously hilarious sketch, "Fun in a Schoolroom," contributed by the Five Nuts.

KILBURN EMPIRE.

This week's bill at the Kilburn Empire has as one of its most popular stars Hetty King, who received a huge welcome on Monday. She sang three songs, "Send Me On the Ship to Tokio," an Army song, "The Bird-cage Walk," and a mufti number, "Fill 'Em Up." And still the audience asked for more.

Mary Mayfren presented an original one-act play, entitled "Devil's Tinder," by John G. Brandon, special music for the production of which has been written by Harold Austin. The play takes for its theme:

"No fire that burns like the flame of life,
No Devil's Tinder like a human soul."

and deals with on Maraquita, a cigarette maker of Granada, whose husband, Felippe Badajet, had once deserted her for Veronica Orana, a woman of Madrid. Maraquita had adopted this woman's little girl, and brought her up as her own. Now she hears that Veronica is going to claim her child, Manola, and turn her into a woman who may be bought for money, like herself, and Maraquita kills her to save the young girl. Miss Mary Mayfre as Maraquita played very finely and was ably assisted by a charmingly pretty Manola in Miss Emlyn Taylor. Mr. Ernest Linsay as Felippe acted well, whilst the Veronica of Miss Mina Greene was particularly good.

Lloyd and Montrose, comedy entertainers, presented an original and clever act, with excellent patter and good songs and voices. La Veen and Cross as Julius and Brutus, were very entertaining and popular.

Other popular acts on the programme were Edward Crosland's Melody Makers; Mlle. Dumorski, the apache lady violiniste; Beryl Riggs, the golden-haired child pianist and entertainer; and Victor Kelly, the popular comedian, with his funny exits and entrances.

SOUTH LONDON PALACE.

There is the usual excellent company here this week. Miss Grace Cunard gives a very refined vocal and juggling act, concluding with a neat dance. The Four Wards are a popular turn, and their tuneful singing was loudly applauded. A simultaneous dance was also much appreciated. Comedy was supplied in full by Mr. Gaston Morel in his "Cleaning a Lamp" act, and his work on the ladder was extremely clever.

Dan Rolyat has found a good medium for exploiting his humour in his new farcical episode, "A Dressed-up Affair," which creates the heartiest of merriment. Dan receives fine support from the Misses Clarice and Rene Chesney. Some delightful music was heard from Mr. Theo. Ward. His playing on the piano of Mendelssohn's "Spring Song" showed fine touch and technique, whilst two of his own compositions, "The Regimental Patrol," and an old favourite, if we mistake not, "Bells of Hope," gained hearty applause.

Hobarto and Hobbs are two dude comedians who soon get on easy terms with their audience, and their comedy, with which is mixed plenty of good, sound commonsense, is much enjoyed. A smart original pair who should do well. The original Charles Kasrac with his clever partner, Miss Jordon Palmer, are very popular and provide some merry moments; and Maud and Nell complete.

STRATFORD EMPIRE.

Stanley Kirby and Harry Hudson are here this week, and with their numerous numbers score heavily. Their "Dixie Wedding" and "The Body in the Bag" create roars of laughter, while their ballad "You're Always a Baby to Your Mother" is rendered in most sympathetic style. The Real McKays, the Scotch comedy couple, are talented entertainers. Their back-chat and singing is of the brightest, while their dancing is very neat and effective.

Percy Athos, with his company in their novelty roller-skating dancing scena, "The Poetry of Motion," is a decided success. The daring and effective original tricks are outstanding features. Miss Edythe Leroy gives us some excellent ballet dancing with Percy Athos. For lightness of footwork Victor Andre excels. His solo dancing is clever and unique, and in his final dance, the sailors' hornpipe, he combines his neatness and quickness with wonderful control. Miss Lucille Benstead, the Australian soprano, is a great favourite. Her songs are rendered with much feeling and sympathy, and she is heartily acclaimed. Perhaps the most appreciated number was her waltz song "Real Grand," while her other two songs, "If I Wait Till the End of the World" and "The Trail That Leads to Home, Sweet Home," are greatly enjoyed. The Scotch element is well represented on the programme, and Miss Daisy Taylor enhances her reputation with her delightful songs and dances. Her number, "I Miss My Mississippi Home," is very catchy, and is accorded hearty applause. Wisto and Whyse are a couple of clever equilibrists, and the house is kept laughing throughout their turn with its many comic stunts.

GRAND, CLAPHAM.

Gertie Gitana is one of the star attractions here this week. Her "Saxophone" playing is very fine, and the number "Beautiful Annabel Lee" was most enthusiastically received. This was followed by two songs, "Omaha" and "Underneath the Southern Skies," which so pleased the audience that more was asked for. For an encore an old favourite, "Never Mind," was given.

The Miller Sutcliffes in "Highland Sports and Pastimes," in Bonny Scotch costume, easily danced themselves into favour. Hilder Glyder is a big favourite here, and gave three catchy numbers, particularly the first, "I'm Not that Kind of a Girl." Her second, "If You Get a Good Man Hold Him Tight," and lastly "Keep Them Guessing," went extremely well. Miss Glyder is also a charming dancer.

Nixon Grey, the popular comedian, was a very great favourite, his songs and patter causing great mirth. Especially funny is he in reading very pithy correspondence from song writers whose songs Nixon renders, one of which brought tears to himself and laughter to the audience. Ethel Leslie's two numbers went capitally, the choruses of each being quickly taken up. Tony Raglan, the trick pianist, followed. He provides plenty of fun, and plays really well whilst standing on his head, and generally does everything with the piano but swallow it. Tony also gets fine music out of a score or so of jam jars and gained well-merited applause.

Fred Keeton kept the house vastly amused with his good humour. His first number as "Phil Garlick" always in trouble went splendidly—his second, even better. Fred, in fireman's uniform, gave us "Why Do Fires Burn After Closing Time?" and a fine medley of other well-known ditties. Ara and Zetta are comedy cyclists of the first order, and their act provided plenty of amusement.

"THE GARDEN OF ANNA" AT PUTNEY HIPPODROME.

N. P Harrington presents that amusing burlesque, "The Garden of Anna, or a Mug in Egypt," at the Putney Hippodrome this week. Written by Fred A. Morris, with descriptive music by N. W. Harding, it features the popular comedian Harry Shields, and as the chief funmaker he makes full use of his many opportunities. Anna and Co., antique dealers in relics of ancient Egypt, have set up in business by the tomb of Aichimedes, the ancient gladiator, and a young Englishman has come to secure his ashes. Another stranger is also excursionising after the mug of Egypt, "Kismet," which is said to be able to bring the ancient warriors of Egypt back to life. The newcomer supplies the necessary corpse for the empty tomb, which Anna intends to foist on the bargain-hunting Englishman. Having missed the last boat up the Nile he is fain to fall in with Anna's scheme.

The warrior awakened after 200 years is a perfect scream of mirth and materialism as impersonated by Harry Shields, who plays the part with a keen sense of comedy. His fight with a lion is a capital piece of burlesque work. Returning to encase Aichimedes in his tomb, they find only th e recumbent lion, and think the warrior is devoured, but he is very much alive, and walks off with his carpet bag containing the coveted mug. The piece was capitally acted by all concerned, and met with a hearty reception.

The fine programme here also includes the queen of comediennes, Marie Lloyd, and among other popular turns are May Starr, in her novel dream dance; Poluski and Mott, in their interrupted comedy stunt; Clark and West, the clever violin-piano song and dance scena, deputise for Hazell Elliott and her Candies; and The Rios, in their artistic acrobatics.

"KICK OFF" AT CHELSEA PALACE.

Mr. Dick Ray's new piece, which was recently produced at Rotherhithe, is at the Chelsea Palace this week, and with its light, catchy music, capital comedy, and genuine comic actors, at the head of which is Dick Ray himself, is proving very popular.

Many of the numbers are catchy, especially "Dixie," as sung by Miss May Shill and a capital chorus. "The Ostrich Glide" (Miss Florence Thurston and the Girls) also went capitally. Dick Ray's comical song, "Down in the Dell Where the Cross-eyed Claras Grow," was very popular, and a number that is bound to make a popular appeal is "Play the Game," sung by Miss Florence Thurston, with a chorus of Football Girls. Miss Florence Thurston also sang with vim "I Want a Boy," while a good number is that of Ethel Tyson and the musical conductor (Mr. Fentiman), "Castles in the Air." Mr. Ernest Ludlow's fine voice was especially heard to advantage in "Give the Open Road," and also in "That White-haired Old Lady." Miss May Shill and Mr. Ludlow, too, were highly successful.

Many specialities add to the attractiveness of the show. Especially to be commended are the Ray Football Girls—genuine high-kickers. A potted drama by Dick Ray and Florence Thurston was much enjoyed. The latter artist is an accomplished dancer. Eddie Bell and John Cullen, in their songs and simultaneous dance, and The Oriental Singers, in their comic "turn," also contribute to the success of the revue, which is well mounted and dressed.

"OH! LAUGH," AT ROTHERHITHE.

Mr. Harry Slingsby's "Oh! Laugh," revue, which has had a long and successful run, is paying a return visit to Rotherhithe this week, and is meeting with much success. A fine first house on Monday laughed itself hoarse at the comedy antics of Billy Caryll, who is the principal comedian. Billy is a comedian of the front rank, and his impromptu gags, particularly of the local school, were very funny. He has two duets, "You Would, Wouldn't You," and "Tell Me," with dance following, with Miss Hilda Mundy, a very charming principal lady, who can sing, act and dance equally well. Her number, "I'm Not That Kind of Girl," was cleverly sung, and in "Oh! By Jingo," she displayed plenty of vivacity. Prominent also in the cast is that capital comedian, Billy Rutherford. Billy has the right debonair touch, and sing excellently, "Give Me The Harem," "She May be Good," and other numbers. He is also a decided acquisition in the comedy scenes. Two fine vocalists in Harry Kupman and Betty Moore add to the success of the show in their duets, "Blue Bird" and "The Lisp of a Baby's Prayer," whilst Chas. Weaver and Skete F. Best, in other parts, do well, the beauty chorus adding to the attractiveness of the production. Mr. Ernest A. Vincent is manager for the show and Mr. Neville Lock musical director. Mr. F. Asser is Mr. Wallie Rice's new general manager here.

PERFORMING ANIMAL ACTS.

PARLIAMENT REJECTS PROHIBITION BILL.

AMUSEMENT INDUSTRY'S DEPUTATION TO M.P.'s.

To the great gratification of all who have united in opposition to the Performing Animals (Prohibition) Bill, and also to those who enjoy watching the tricks of animals on the stage, the measure was ignominiously rejected in the House of Commons on Friday, when the report stage was taken. The Bill has already been printed in "The Era."

Lieut-Commander Kenworthy, who is in charge of the Bill, moved to delete from the scope of the Bill horses trained for the purposes of entertainment, adding, in reply to a question, that the effect of the amendment would be to take horses out of the Bill altogether.

Sir J. Butcher said he had seen horses brought on the stage, put on a revolving platform, and made to gallop as hard as they could, at the risk, if they stopped, of being hurled off and seriously injured. That was done in order to produce a realistic effect, and by way of being an imitation of a Derby race.

Mr. R. McNeill said the action referred to by Sir J. Butcher was either cruel or it was not. He could conceive that it was not in the least cruel, but if it was, then it could be dealt with under the ordinary law.

Lieut.-Commander Kenworthy pointed out that ordinary circus performances were not objectionable. He appealed to the House to pass the amendment.

The amendment was agreed to.

The Licensing Proposal.

Lieut.-Commander Kenworthy moved to delete from the Bill exemption from its operation to persons licensed to train and exhibit animals. The licensing system had, he said, proved a failure. In order to prove the truth of that statement he had only to quote the cases of worn-out horses and child acrobats. In the latter case the licensing system was found to be so easily avoided that it became necessary to bring the child acrobat under the Children's Act. Rather than agree to a system of licensing, the promoters would withdraw the Bill.

Mr. Wignall, in seconding the amendment, said there was no doubt that cruelty existed, and as licensing could not be effective without an enormous amount of inspection it would be a farce.

Lieut.-Colonel James said the promoters of the Bill might remove performing animals from the stage, but they would not remove cruelty. As hitherto, animals would be trained in certain quarters in London and exported to the Continent. He had been secretary of an important branch of the Society for the Prevention of Cruelty to Animals abroad, and knew something of the subject. The acid test of whether cruelty took place was public opinion. If public opinion, behind the footlights or in front of them, were convinced that cruelty took place, it would be stopped. The provision of licensing would afford some safeguard. If the Bill were carried without a system of licensing, a great hardship would be inflicted on an extremely deserving class. The amendment cast ridicule on the whole Bill. Most of them when young derived the greatest possible enjoyment from watching Punch and Judy. The dog Toby was an integral part of that performance, but, as he read the Bill, if Toby hit Punch's nose, or if he sat up and begged, he became a performing animal. Nothing could be more ridiculous. (Cheers.)

Lieut.-Colonel Guinness said if licences were allowed they might just as well have no Bill at all. A trainer would only have to go to a magistrate, who might himself be an animal trainer, and he could frank performances throughout the country, and that would allay public anxiety in the matter, and probably lead to a great deal more cruelty. The inspection of training establishments was a mere farce.

Mr. O'Grady said that this Bill would do away with the livelihood of a great body of men who, so far from being cruel, loved animals just as much as did hon. members. Grave and infamous charges had been made against the body of animal trainers.

Mr. Spencer said there was abundant evidence of revolting cruelty in the training of animals. (Cries of "No, no.") One of the most revolting things he had ever seen was the treatment of a performing lion. In the centre of the show was a great fire, in which iron bars were heated for the purpose of driving back the animal and allowing the trainer to obtain entrance to the cage. This was twenty years ago.

An Hon. Member: Did you see any marks on the animal?

Mr. Spencer: I was young at the time, and I confess I thought it was a marvellous thing. (Laughter.)

"Hysterical Screechings."

Mr. Stanton said if Mr. Spencer had known the show people better he would probably have found that when the show was empty the lion tamer would beat the lion with a broom when cleaning his cage. (Laughter.) "I went last night," he added, "to see a show; I rarely go to shows; the one I see around me is generally enough. (Laughter.) It happened to be a show where seals were diving into a tank. I really envied those seals. (Laughter.) Two young ladies also dived into this tank. (Loud laughter.) I went round to see the tanks, as I had heard of the 'coffins' in which these poor things were carried in from one part of the country to another. I made inquiries, and from what I learned I would not, as I said before, mind being a seal under these conditions." (Laughter.) It was not fair, he said, to run the risk of doing a great injustice to thousands of decent-minded people whose livelihood depended not upon their cruelty but on their judgment and kindly natures in training these creatures. They had heard stories of elephants being made to dive by the application of red-hot pokers in the rear. (Laughter.) He understood that elephants had retentive memories, and he would not like, when the elephant turned round, to be the man who applied the poker. (Laughter.) The House should not be influenced by the hysterical screechings of people who had more sympathy for animals, whether elephants or fleas, than they had for human beings.

Mr. Cautley said that if this had been a sensible Bill, he would have voted for the amendment, but, as he read the Bill, it would have the effect of prohibiting the Waterloo Cup, coursing, and dog racing.

Captain Bowyer said that within the past eighteen months he had seen at Olympia dogs jumping from the top of that great building on to a trapeze thirty or forty feet below, some of them carrying out the performance blind-folded and palpitating with fear. No one could deny that these performances sooner or later led to cruelty.

The House divided.

For the amendment	60
Against	69
Majority against	9

Lieut.-Commander Kenworthy stated that in view of the last division he intended to withdraw the Bill. (Cheers.)

Mr. R. McNeill said the Bill cast a slur upon the whole class of performing animal entertainments; and now the promoters said that although cruelty was practised they would excuse it in the interests of sport. That would be resented by all sportsmen. If there was cruelty involved in the training of dogs or other animals it ought not to be encouraged. The position showed the utter absurdity to which the promoters of the Bill were reduced. He regarded the measure as the most imbecile proposal ever put before the House.

In view of the course the debate had taken, Lieut.-Commander Kenworthy moved that the further consideration of the Bill should be postponed. He hoped a Committee of Inquiry into the subject would be set up.

Mr. Shortt pointed out that the Bill as it stood was hopeless, and its provisions could not be carried out. If the House desired a Select Committee to be set up, the Home Office would give all possible assistance.

After further discussion, the question "That the Bill be read a third time" was put and negatived.

House of Commons Meeting.

The campaign against the Performing Animals (Prohibition) Bill was strengthened on Tuesday, May 31, at a meeting in the House of Commons, called at the instance of Mr. James O'Grady, M.P. About sixty members of Parliament were present, while the amusement industry was represented by Sir Oswald Stoll, Mr. R. H. Gillespie, Mr. James Sanger, Mr. Percival Percival, Mr. Joseph Woodward, F.Z.S.; Mr. Albert Voyce, Mr. E. H. Bostock, J.P., F.Z.S.; Mr. G. T. Drake, Mr. George Harrop, and Mr. Bertram W. Mills, all of whom spoke against the Bill.

Mr. O'Grady said the country was getting legislation rushed through the House without due consideration of the issues and the interests involved. In regard to this particular Bill, he was glad to have been able to arrange that gathering so that views against the proposal could be put before the members of the House. In his opinion such a Bill should not be introduced without a previous commission of inquiry regarding performing animals. Meanwhile it certainly appeared that allegations of cruelty had been exaggerated.

Case for the Performing Animal.

Sir Oswald Stoll, in the course of his address, said this Bill seems to be the outcome of persistent efforts on the part of a few hypersensitive, if well-meaning, people. It is an obsession with them that every animal trained to perform in public must necessarily have been or be, cruelly treated. But as a fact, it is knowledge of the character, habits, and instincts of animals which enables them to be trained to give a performance worthy of the name.

The evidence on which the case against performing animals is based, according to the printed circulars issued, appears to be reports by five or six rather hysterical people.

The green circulars contain only ten cases of alleged cruelty, practically all of which are of a doubtful character. Yet the internal evidence of the circulars shows that they extend over a period of at least twelve years, and represent the scourings of the country by partisans, during all that time, in several hundred variety theatres and circuses.

This should prove conclusively that the evil complained of is comparatively infinitesimal, and that it is therefore no ground for inflicting loss or even inconvenience upon a single human being who is in love with his work amongst animals, and is honourably carrying out his moral obligations to his animals, to himself, and to the public.

The infinitesimal character of this evil is supported by facts in the work of the Society for the Prevention of Cruelty to Animals, the great Society in the work, yet a Society which has never asked for a Bill like this. Out of the 288,001 convictions obtained by that Society, extending over several generations, about 30 years, I believe, it appears that only 21 cases were connected with places of entertainment.

In the green circular the Performing Animals Defence League practically admits the smallness of the evil, as expressed in the number of convictions, by saying that they do not take the cases to court because "Magistrates are very slow to convict unless some distinct bodily injury is done to the animal." This Bill is therefore, not merely an attack upon places of entertainment, on the valuable property of animal trainers, and on the highly prized animals themselves, but upon the whole of the magistrates of the country whose sense of justice will not allow them to see eye to eye with imaginative, hysterical, probably neurasthenic, witnesses.

If an animal trainer cannot train animals without even less punishment than is meted out to children at school, letting the prize, or the sweetmeat, the kind word or the dainty morsel take the place of the rod; if he is what Dickens might have typified as a Mr. Squeers of his calling, he should be punished for every offence and deprived of his right to pursue the calling. But because he may be cruel and ignorant as Mr. Squeers was, and therefore incompetent, that is no reason why other people who are not either cruel or ignorant should be either punished or deprived.

No legitimate trainer will refuse to be licensed, or to be disqualified, should his licence be endorsed. If the present law is not adequate, that is the only principle on which any change should be made.

The prohibition policy on which the Bill is based would deprive many worthy men and women of their livelihood, and reduce them eventually to a state of destitution; for they are not commercially minded; it would deprive their livestock of value which they have given it through long and patient application of animal study over the best years of their lives; it would deprive the public of a favourite form of entertainment which contains the educational value of actual demonstrations of the degrees of intelligence, sometimes in excess of human intelligence, that animals are capable of; and would strike a death blow at the circus as an institution.

Mr. R. H. Gillespie, managing director of Moss' Empires, declared that in the course of his career he had seen no case of cruelty to performing animals, and would not allow it. There had been reference to a case at the London Hippodrome, but investigations proved that the incident occurred 12 or more years ago, the allegation being that elephants were prodded down slopes by hot irons. That allegation, it appeared, was originally made by Sir Algernon West when a member of the L.C.C., but the statement was withdrawn because it was found to be untrue. An officer of the Royal Society for the Prevention of Cruelty to Animals, who went on the stage, declared that there was no cruelty.

R.S.P.C.A. Reports "No Cruelty."

Mr. James Sanger, speaking on behalf of the circus world, repudiated the suggestion that cruelty was associated with training. For over a hundred years the Sangers had trained animals, and without cruelty, and an officer of the R.S.P.C.A., who for the last 15 years had regularly inspected their training quarters, reported that there was no cruelty involved.

Mr. Percival, representing the Provincial Entertainments, Proprietors and Managers Association, urged that there should be no legislation without a preliminary inquiry into the allegations as to cruelty.

Performing Seals' War Work.

Captain Joseph Woodward, animal trainer, referred to his performing seals, and said that he lent them during the war to the Admiralty for the purpose of investigating submarine problems. Tests were undertaken by means of the seals. The fact that the seals always returned was in itself proof that they had no objection to a life of captivity, whilst the Admiralty had declared that there was no suggestion of cruelty involved.

Commander Kenworthy: Is it natural for seals to travel about the country and go to music halls?

Captain Woodward: No; neither is it natural for men to work in mines, nor for horses to pull carts. (Laughter.)

Mr. Albert Voyce, chairman of the Variety Artists Federation, said music-hall artists had not allowed cruelty on the stage. To prohibit the training of animals because of the possibility of one case of cruelty in a thousand was as absurd as would be a proposal to abolish the House of Commons, because one or two members imposed their verbosity upon the rest. (Laughter.)

Absurd Suggestions.

Mr. E. H. Bostock, representing the menagerie world, said he was proprietor of the Bostock and Wombwell Menagerie, established in 1805, and had been closely associated with it for over 52 years. He had trained many animals and could say without hesitation that it was not necessary to resort to cruel methods. Indeed, cruelty would spoil an animal and make it exhibit fear on every occasion. He had never yet seen or heard of the spiked collar as mentioned by the Performing and Captive Animals Defence League, and the suggestion that electricity was used was absurd.

Mr. G. T. Drake, representing the Showmen's Guild, declared that in training lions and leopards the only instrument of "torture" he used was a light whip of twisted willow, which made a big noise, and was similar to one which the masters of Charterhouse had helped to train him when he was a schoolboy.

Mr. George Harrop, of the Tower Circus, Blackpool, said it would be ill-advised to prevent shows by performing animals which pleased children especially. In an experience over 30 years he had never seen anything objectionable or suggestive of cruelty.

Mr. Bertram W. Mills, of the Olympia International Circus and Fair, said he toured the Continent for animal turns, and was for five and a half weeks at Olympia. Then, the inspectors of the R.S.P.C.A. were in perpetual attendance, but saw nothing to which they could raise objection, and admitted that the animals showed no signs of fear. All the animals were on show all the while at the fair.

Cruelty Allegation Withdrawn.

TO THE EDITOR OF "THE ERA."

Dear Sir,—I sent the enclosed challenge to Commander Kenworthy, and have received an answer from him that he is giving it his full consideration.—Faithfully yours, GEORGE DALMERE.

Empire, Nottingham.

June 5, 1921.

(COPY.)

To Commander Kenworthy, M.P.

Sir,—As you and several of your associates who are trying to pass a Bill for the Prohibition of Performing Animals, and which you all seem to suggest must and can only be trained by cruelty, I make you the following challenge in order to contradict your suggestions of necessary cruelty:—

To train without severity or cruelty of any kind a troupe of cats, rabbits, rats, and doves. These animals are selected as being of the most nervous and sensitive nature, and the first to show signs of cruelty in training, and also as being natural enemies of each other. I will undertake to train them sufficiently to give a public performance in one week, under the most fair and simple conditions, which even you surely cannot object to. Should I be unable to train them as stated (without the alleged cruelty you all seem to think so necessary), I will forfeit the sum of £50 to any society you care to name. On the other hand, should I succeed in training them, you (backed by all your so-called proof of necessary cruelty) forfeit the sum of £50 to the Music Hall Artists' Benevolent Fund. — I remain, Dear Sir, faithfully yours, GEO. DALMERE.

May 30, 1921.

Conditions.

1. A number of cats (strays preferred), three rabbits, six coloured rats, and six doves, to be selected.
2. Two rehearsals only to be given each day, morning and afternoon, and no animal to have more than ten minutes' lesson at each rehearsal, some representatives you may appoint to be present at each rehearsal, together with M.F.A.B.P. representatives, R.S.P.C.A. inspectors optional.
3. No whip or stick to be used.
4. Key of room in which animals are kept to be held by a third person, so that neither of us have separate access to the animals.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas. Revill; A. M., Mr. Chas. Revill, junr.; B. M., Mr. Jno. Revill.—Miss Daisy Squelch and company are here with the musical comedy revue, "The Romany Maid."

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead & Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle.—The Six Bros. Luck are topping the bill here with a farcical piece, "What Next?"

Boors, The Chemists, 140, Old-square.

ATTERCLIFFE.

PALACE.—Lessees, Messrs. Walker and Bennett; G. M., Mr. Arthur R. Walker; A. M., Mr. Edwin F. Gaunt; Mus. D., Mr. B. Lewis Bourke.—A good bill includes The Olloms, in musical speciality act, introducing the "lady singing band conductor"; Thirza Fanson, eccentric comedienne; Les Zelovas, comedy acrobatic speciality; The Orphean Duo, in refined vocal scena; Musical Lento, novelty musician; and Selig and Hart, comedians.

BATH.

THEATRE ROYAL. — L. & M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—The first visit to Bath of the New Shakespeare Company, under the direction of Mr. W. Bridges-Adams, is arousing much local interest. For the opening night "Antony and Cleopatra" was staged, this play not having been performed on the Bath stage for many a year. "King Richard the Third" was chosen for Tuesday, and the repertoire also includes "As You Like It," "The Merry Wives of Windsor," "A Midsummer Night's Dream," and "Macbeth."

PALACE.—D., Mr. W. S. Pearce.—Josh Clifton's absurdity, "On No Man's Land," heads this week's bill, and the comedians, Sid Ash and Sam Boganny, cause much hilarity in this merry interlude. Hetty Ruby, singer and dancer; W. P. Wentley, the white Highlander; Murfayne, xylophone soloist; Ella Arlie, pianist; and those old favourites, Martin Adeson and Clara Bernard, in their mirth-provoking sketch, "Dr. Maud's First Patient," complete an excellent two hours' entertainment.

Boors, The Chemists, 21-22, Union-street; 56, Southgate-street.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred. W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—Mr. Jack Goodson presents here the musical comedy, "The Girl For the Boy."

ROYAL HIPPODROME.—Director of Entertainment, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards.—The top of the bill here is filled by Ike and Will Scott, big favourites here, who have again achieved a noteworthy success. The Cycling Brunettes perform some marvellous feats; and Mr. Foden Williams, the versatile entertainer, appears in vocal, humorous, and dramatic items; Groven and Bert Emerson are aptly described as the vivacious pair; an act of more than average merit. "The Boy from the Publisher's," is presented by Edie Morrell; and also billed are Clarke and Ritchie, messengers of mirth; Segue, mimic of musical instruments; and Ray and Kelly, in songs and dances.

BIRKENHEAD.

ARGYLE THEATRE.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. A. Workman.—Charles Austin, the popular comedian, in his latest production, "The Mug," is the premier attraction. Manuel and Francois, clever acrobatic performers, are an interesting turn, and Walton and Lester, burlesque comedians, afford great amusement; Josephine La Barte, in her vocal and instrumental entertainment, is well received, and Cissie Lupino (vocalist and dancer), Nick Morton (comedian), and Brown's Royal Bioscope, complete an excellent company.

HIPPODROME.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—Mr. Gerald Alexander's company opened on Monday in E. W. Hornung's play, "Raffles," with Mr. Alexander as Lord Amersthet and Mr. J. E. Jeffery as Raffles.

Boors, The Chemists, 239-241, Grange-rd.

BLACKBURN.

THEATRE ROYAL.—P., Northern Theatres, Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Stanley Hope.—Fred Karno presents the musical farce, "French Beans," with a cast including Mark Daly, Florence Helm, and Ellis Holland. Also first-class varieties, including Millie Jillson, comedienne; Walter O'Brien, at the piano; Rene, lady juggler; and Willie Robbins, coloured comedian.

PALACE THEATRE.—P., Macnaghten Circuit, Ltd.; M., Mr. Arthur Burton; Mus. D., Mr. Edward Bartle.—Penrose and Whitlock, "Two Old Sports," head a fine bill, which includes Harry Taft, "The New M.P."; Renee and Godfrey, danseuses; Scott Argyle, the Scottish entertainer; Mamie Suter and Partner, in Vaudeville Cameos; Edward Victor, presenting "The Magic of the Hands"; Clement May, Australian protean artist; and Lawrie Devine.

PRINCE'S THEATRE.—P., Mr. E. H. Page M., Mr. A. Hargreaves.—Mr. Herbert Shelley presents his full London company in "The Romance of the Rosary."

Boors, The Chemists, 42, Church-st.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—Marie Lohr and her company are here with the play, "The Voice from the Minaret."

GRAND.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Southworth.—The Alhambra revue, "En Casserole," with Barry Lupino in the principal character, is the attraction.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—The variety programme includes Robb Wilton, Bros. Walsh, Terry Wilson, Osborne Trio, &c.

Boors, The Chemists, 12-18, Market-st., Church-st., and Station-rd.

BOURNEMOUTH.

THEATRE ROYAL. — Sole P., Messrs. David Allen & Sons, Ltd.; Sole L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—"Brown Sugar" is this week's attraction. Eileen Bolden plays her original part of Stella very cleverly; Leonard Creighton is pleasing as Lord Sloane; Bertram Marsh-Dunn makes a jovial Earl; and Elizabeth Watson plays Lady Knightsbridge.

BOSCOMBE HIPPODROME.—P., The South of England Hippodrome, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Chas. H. Johnston; Mus. D., Mr. G. H. Atkinson.—Joe Boganny and his merry men afford excellent entertainment. Also here are T. E. Dunville, Chas. Norton, Haig Bros. and Ryan, Kranton, and Annie Rooney.

Boors, The Chemists, 108, Commercial-rd.; 76-78, Old Christchurch-rd.; 50, Charminster-rd.; 302, Holdenhurst-rd.

BRIGHTON.

HIPPODROME. — M. D., Mr. Chas. Gulliver; G. M., Mr. W. H. Boardman; A. M., Mr. A. Coote-Suggit; Mus. D., Mr. E. Oram.—Mr. Maurice Moscovitch and London Co. in "Don Carlos," Marie Dainton, Blaney and Farrar, Arthur Ferris, and the Kenna Bros.

THEATRE ROYAL.—M., Mr. H. Lawson Lambert; Mus. D., Mr. Sommerfeld.—"Marriage by Instalments."

PALACE PIER THEATRE, LTD.—G. M., Mr. J. W. Cordine.; Mus. D., Mr. F. W. Pickard.—"Three's a Crowd."

WEST PIER.—M., Mr. A. W. Sholey; Mus. D., Mr. H. Crapps.—"The Very Idea."

GRAND THEATRE.—P., Mrs. Kimberley; G. M., Mr. Liston; A. M., Mr. J. Thomas; Mus. D., Mr. T. Parsons.—"Behind the Scenes."

Boors, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 17 and 19, James's-street; 19-20, London-road; 157-162, Western-road; 128, North-street.

BRISTOL.

PRINCE'S THEATRE.—M. D.s, Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis Muller; A. M., Mr. Geo. M. Chute; Mus. D., Mr. Geo. R. Chapman.—The Birmingham Repertory Company appear in "Abraham Lincoln." Mr. Wm. T. Rea plays the part of Abraham Lincoln, supported by a powerful company.

THEATRE ROYAL.—P., Bristol Theatre, Ltd.; R. M., Mr. J. Windsor-Stevenson.—A powerful drama is produced here, entitled "The Girl Who Took Drugs," under the direction of Mr. C. Hamilton Baines.

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. S. Fortescue Harrison; A. M., Mr. Edward Fryer; Mus. D., Mr. Howard W. Galpin.—Daisy Wood tops an excellent bill here. Betty Barclay and George Glover give a performance distinguished by its smartness; Sammy Shields, in song and story; The Mullaney Bros., who sing, joke, and dance; Bi-Bo-Bi, "The Sousa of the Bells"; Delvaine's Marionettes; and Geo. Goodfellow and Jennie Gregson, the comedy couple.

EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Coram Smart; A. M., Mr. Frank Riego; Mus. D., Mr. Geo. A. Main.—Messrs. Carlton and Gibbons' company present "Tarzan of the Apes and His Mate," with a strong star cast. Mr. Ronald Dair, whose physique and acting make him an outstanding feature, plays the part of Tarzan. Mr. Geo. Conquest, junr., plays Kala, the she ape, supported by a well-selected company.

Boors, The Chemists, 9-10, Wine-st.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (decd.); Licensee & Business Executrix, Mrs. H. G. Dudley Bennett; R. M., Mr. John H. Stevenson.—H. J. Snelson, with his No. 1 Company, presenting the musical comedy, "The Kinema Kid."

Boors, The Chemists, 161, High-st.; 1, Lichfield-st.; 154, Station-st.; 29, Borough-rd.

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co.; Ltd.; Sec. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—Mr. Allan Milton presents his London company in his farce-comedy, "All in Good Time."

HIPPODROME AND CINEMA HOUSE.—L. & M., Mr. Allan Milton; R. M., Mr. James Pilkington; Mus. D., Mr. Reg. Goddard.—Ian Macarthy, light character comedian; pictures, &c.

THE PICTURE HOUSE.—Sole P., Mr. Allan Milton; Mus. D., Miss E. L. Mainwood, G.S.M.—Evenings (continuous), 6.30 to 10.30 p.m.

Boors, The Chemists, 46-50 Spring-gardens.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; Mus. D., Mr. T. Gilby Briggs.—The Footlights Dramatic Club present on Tuesday, Wednesday, Thursday, Friday and Saturday, a new and original caricaturistical farce, "What a Picnic," by the author of "Reconstruction," &c.; music by M. D. Lyon and Leslie Smith; lyrics by Leslie Halsey and C. N. Hulbert; extra lyrics by J. Heard; extra numbers and orchestration by C. F. Smyly. The play produced by E. Hay Plumb.

DEVONPORT.

HIPPODROME.—M., Mr. E. E. Harper.—Fred Kitchen this week presents "The Beswick Twins," who are well described as the surprise duo; Gus Oxley, Minnie Leslie, and company, in "3 a.m.," a musical farcical fantasy, are quite at their best; Malcolm Neil, the renowned basso-vocalist, has some good songs; Harry Atkinson, as a musician, is a really good turn; The Three Arizonas provide some clever tomahawk juggling; Billy Camp is an amusing burlesque comic; and the Lindsays, as dancing specialists, are worth going a long way to see.

DEWSBURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field.—Miss Hero Hathaway and Mr. Vivian A. Baron's repertoire company present Monday, "Moths"; Tuesday, "Walls of Jericho"; Wednesday and Thursday, "A Woman of No Importance"; Friday and Saturday, "The Manxman."

EMPIRE.—P., Messrs. G. W. & G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—This week: Arthur G. Hart's company in the musical comedy revue, "The Candy Girl."

Boors, The Chemists, 38, Market-place.

DOVER.

ROYAL HIPPODROME. — M. D., Mr. S. W. Winter; R. M., Mr. C. Taylor Lawson; Mus. D., Mr. W. Medhurst.—Harry Ray and Lillie Calden present "Find the Lady," in which Miss Calden features in five characters and Harry Ray as Sherlock Pinkerton.

KING'S HALL (Pictures).—L., Harry Day's Amusements; R. M., Mr. Robert Fisher.—R. T. Turner, entertainer.

Boors, The Chemists, 11, Cannon-street.

DUNDEE.

KING'S. — P., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—Prominent on this week's bill are Lorne and Young, who present an interesting act, "Inside and Outside a Theatre"; Magini, the English violin wizard; and the Medini Trio, who give a remarkably clever display on unsupported ladders. Nancy Neild sings herself into the good graces of her audience; Donald Mackay, the popular Scotch comedian, springs some capital jokes and patter; Billy Sunday amuses in the comedy line; Alfred Jepson gives a cheery turn at the piano; and Pathé's Gazette completes a satisfying bill-of-fare.

GAIETY.—L., Mr. M. Burns.—This house which, for some years, has been run as a picture theatre, is now under new management, and is presenting a dramatic repertoire company in a round of popular plays.

QUEEN'S.—P., Mr. Arthur Henderson.—Vaudeville here by Pop Carson, a popular male impersonator; and Scotch Kriss, versatile entertainer. Pictures complete.

KINNAIRD.—P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. H. E. Loseby.—A fine programme here includes selections by the Grand Orchestra, under the direction of Mr. H. E. Loseby; grand organ selections by Mr. G. H. Millers; and pictures. Gorgeous scenic settings, representing an Egyptian Palace have transformed the interior of this spacious house into a place of entrancing beauty; while a large new glass awning, tastefully hung with plants, lends quite an alluring appearance to the exterior of the house.

Boors, The Chemists, 14, Reform-street.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—Mr. Charles Doran and his Shakespearean company, in "The Taming of the Shrew," "Julius Cæsar," "Hamlet," "As You Like It," "Macbeth," "King Henry V.," and "The Merchant of Venice," presented by Mr. W. H. Sovery.

PIER THEATRE.—M., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Peilgen.—Mr. W. W. Ellis is presenting "A Week-End."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Vasco, the Mad Musician, in "After a Poor Day's Busking"; Karr and Kooney, in comedy act, "At the Club"; Lura and Kaley, the Chattering School Girls; Ern Delavale, novelty entertainer; Larola and Eddis, in comedy act; G. W. Monkman, coon delineator and dancer; Lily Vockler, comedienne; and Doran and Rivkin, dancers.

DEVONSHIRE PARK.—M. & Sec., Mr. E. A. Brown.—Daily concerts by the orchestra, under the direction of Captain H. G. Amers.

IN THE PAVILION.—Mr. Douglas Furber and the Pell-Mell Vaudeville Party, including Peggy Connor, soubrette; Eva George, comedienne; Evelyn Perry, contralto; Ethel Peck, dancer.

Boors, The Chemists, 14-16, Sussex-gardens; 6, Seaside.

EDINBURGH.

LYCEUM THEATRE.—M. D., Mr. F. W. Wyndham and Mr. G. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—It is a pleasure to welcome Sir Frank Benson back to Edinburgh after an interval of several years. He and his company began a fortnight's engagement here on Monday in a repertory of Shakespearean plays, opening with "The Merchant of Venice." Like all Sir Frank Benson's performances, his Shylock is a sound, scholarly study, and the warmth of the reception given him by a large audience showed that Edinburgh playgoers do not forget an old favourite.

THEATRE ROYAL. — P., Messrs. Howard and Wyndham, Ltd.; L., Messrs. Barney Armstrong, Ltd.; B. M., Mr. Scott Buccleuch; Mus. D., Mr. John P. Ross.—Melodrama, played by Mrs. Fred Osmand's London Repertory Company, holds the stage here. "What Every Girl Can Do" was the opening piece, and "Should a Husband Forgive?" will also be presented during the week. The company is an admirable one, and includes Miss Margaret Hobart, Mr. Leonard Williams, and Mr. Harold B. Osmond in the principal parts.

KING'S THEATRE.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; G. M., Mr. John E. Masterton; Mus. D., Mr. A. Douglas Willcox.—Messrs. Macdonald and Young's company pays a return visit with "The Naughty Wife." The title-rôle is played with much charm by Miss Billie Sinclair, Mr. Frederick Burswell acts with humour as Hilary Farrington; Miss Daisy Cordwell is a fascinating Nora Gail, and Mr. Ernest G. Cox is excellent as Darell McKnight. A capital cast comprises Miss Grace White, Mr. Leslie Vallance, Mr. Charles Mackay, and Mr. George Hudson.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Leonard Dalrymple; Mus. D., Mr. Felix Burns.—The revue, "Bran Pie," monopolises this week's bill, providing attractive fare at the hands of The Two Bobs, Odette Myrtel, Rebla, Billy Holland, Cicely Eldon, Stella Swinhoe, and Josephine Ellis.

Boors, The Chemists, 102, Princes-street.

GAINSBOROUGH.

KING'S THEATRE. — L., Mr. Arthur Carlton; R. M., Mr. J. H. Stear; Mus. D., Mrs. E. E. Leaning. — "Movies in the Making" and variety company, including James Ansley, coon; Norton and Maurice, duettists; Gertie Leno, soprano; and the Three Scottish Bluebells.

Boors, The Chemists, 30, Market-place.

GLOUCESTER.

HIPPODROME.—P., Gloucester Hippodrome Co.; Booking M., Mr. W. Edward.—The Michaeloff Trio make their initial appearance here, and get a capital reception. Kitty Curtis, as popular as on former visits; Billy Kirton, chorus vocalist, does well; Earle and Danilo have some smart cross-talk; and Frank M. Rollason and Co. play a laughable sketch, "The Shopwalker"; The O'Shea Girls and Terry score in a dancing speciality; and the Wilson Trio, musical athletes, complete a good bill.

Boors, The Chemists, 139, Westgate-st.; 94-95, Northgate-st.

HUDDERSFIELD.

ROYAL.—D., Mr. Alfred Wareing; M., Mr. R. F. Dowthwaite.—The Royal Repertory Co. in "You Never Can Tell," produced by Mr. Wareing, opened on Monday.

HIPPODROME.—R. M., Mr. J. Alban Newton.—The musical comedy, "A Country Girl," played by Frederick G. Lloyd's Co., is here this week.

PALACE.—M., Mr. Herbert Garside.—Here are David Poole, ventriloquist, comedy and skill; Sara Melita, songs; Harris Family, vocalists; Bond Royal, comedy; and The Marvellous Elroy, armless.

Boors, The Chemists, 16-18, King-street.

IPSWICH.

LYCEUM.—P., Mr. E. H. Bostock; Manageress, Miss Edith Parkyn; Mus. D., Mr. H. Lewin Taylor.—Miss Leila Zillwood's company in "East Lynn."

HIPPODROME.—P., Mr. E. H. Bostock; M., Mr. R. Hendry; Mus. D., Mr. W. Morphy.—Levain and Lawrence's company in musical comedy, "Oh, Betsy."

Boors, The Chemists, 22, Tavern-st.; 52, Westgate-st.

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—The Ten Loonies, musical comedians, top the bill. Supporting them are Tony King, baritone vocalist; Mary Liston, speciality dancer; Joe and Willy, comedians; Arthur Haynes, comedian; Bendini and Bendini, comedy juggling act; and Carr Lynn, animal mimic.

Boors, The Chemists, 58, Cavendish-street.

LEEK.

GRAND THEATRE.—P., L., & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass; Mus. D., Miss Agnes Bratt.—"Shoulder Arms" and other pictures of interest.

PALACE.—P., Mr. Sampson Salt; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass.—"Young Mrs. Winthrop" and other films.

Boors, The Chemists, 17, St. Edward-street, and Sheep Market-street.

LEITH.

ALHAMBRA. — P., Alhambra, Leith, Ltd.; M. D., Mr. Henry Lees; G. M., Mr. John W. Caithness; R. M., Mr. James Cousins; Mus. D., Mr. Joseph Smith.—The famous Hindoo sorcerer, Linga-Singh, assisted by a large staff of assistants, heads a good variety show with a startling display of magic and mystery; smart comedy turns are given by Jack Buckland and Freddie Foss, respectively, and by Lylye and Lena, while the sketch, "First Impressions," is cleverly presented by Clifford and Westwood.

Boors, The Chemists, 15, Leith-walk.

LOUGHBOROUGH.

THEATRE ROYAL.—R. M. & Licensee, Mr. W. H. Deacon.—The Courtenay-Fenton company pay their first visit here in "Joyce," a musical romance of Gretna Green. Mention must be made of the singing of Peggy Lawson in the name part, and Barry Fenton as Jarvis Treyne.

Boors, The Chemists, 10, Market-place.

MORECAMBE.

ROYALTY.—Sec. & M., Mr. F. Morphet.—Cecile Barclay and Rupert Lester present "The Gay Lord Quex."

NORTHAMPTON.

OPERA HOUSE.—Sole P., Mr. Wilton Bode; B. M., Mr. Jack H. Turner.—Miss L. Bateman presents the musical play, "A Peep Behind the Scenes," with specialities by Beth Bateman's Little Lilacs, twice nightly.

NEW THEATRE.—G. M., Mr. Percy H. Gallagher; Mus. D., Mr. Lawrie Owen; S. M., Mr. Fred Murray.—A strong programme is headed by Ivan Kotchinsky and his company, including Mlle. Du Boisson, in a gipsy dancing scena; Margaret Dennis, comedienne; Spessell Bros. and Mack; Arthur Sullivan and company; Ernest Mitchell, baritone; Ben Albert, comedian; and Datas.

Boors, The Chemists, 6, Gold-st.

NORTH SHIELDS.

THEATRE ROYAL.—L. & M., Mr. Stanley Rogers; G. M., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; M. D., Mr. John Sutherland.—Miss Dora Moorhouse's company, including Mr. Johnny McElroy, in revue, "Next, Please."

BOROUGH THEATRE. — P., Messrs. Thompson and Collins; G. M., Mr. G. F. Hill; R. M., Mr. James Johnson; M. D., Mr. Cecil Lavender.—Les Classiques, in classical dancing, &c.; Irene Gordon, contralto; and pictures.

Boors, The Chemists, 15-17, Saville-street.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock & Fitt; M., Mr. Hy. Furnival; Mus. D., Mr. S. A. Pedman.—Carlton Wallace Repertory Company in "Sherlock Holmes."

HIPPODROME.—P., Messrs. Bostock & Fitt.—Will Garland presents "All Black" revue.

THATCHED PICTURE THEATRE.—P., Messrs. Bond & Sons; M., Mr. G. Starkey.—Jose de Moraes, Stanford and Allen.

SPRING GARDENS.—P., Mr. Horace Rose.—"Rolling Stones."

PRINCE OF WALES PICTURE THEATRE.—P., F. H. Coopers, Ltd.; M., Mr. G. Harrison.—Ninette.

ELECTRIC CINEMA THEATRE.—P., F. H. Coopers, Ltd.; M., Mr. H. Rinder.—Frank and Elsie, Jack Stocks.

Boors, The Chemists, 38, London-street, Brigg-street; 6, Goat-lane; 22, Magdalen-street.

NOTTINGHAM.

THEATRE ROYAL.—P., Robert Arthur Theatres, Ltd.; M. D., Mr. F. W. Wyndham; R. M., Mr. Fred C. Sutcliffe; Mus. D., Mr. John Armstrong.—Hilarity from all parts of the house stamps "Broadway Jones" as a real fun-maker, and Mr. Harry Piddock makes this character one of the drollest seen here for some time. Mr. Clifford H. Manley plays the Friend, Robert Wallace, on sound and orderly lines. Peter Pembroke has an amusing exponent in Mr. A. B. Mackay. The vivacious Mrs. Gerard is smartly outlined by Miss Nellie Sheffield, and a dainty and delightful interpreter of Josie Richards is found in Miss Daisy Burrows.

REPERTORY THEATRE.—L., Mrs. Edward Compton; M., Misses Viola and Ellen Compton; D., Mr. Eade Montefiore; B. M., Mr. Leonard Wright; Mus. D., Mr. Frank Gomez.—The close of the Shakespeare Festival came on Friday last, after seven weeks of great success, and Saturday say a return to repertory work opened by "The Importance of Being Earnest," the cast including Miss Ellen Compton, Miss Viola Compton, Mrs. Bathurst O'Kell, Miss Elizabeth Ponsonby, Mr. H. Worrall Thompson, Mr. Frank Follows, Mr. Gerald Neville, Mr. Dan F. Roe, and Mr. Lester Matthews.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Arthur H. Williams; Mus. D., Mr. Charles Wyndham.—The reappearance of Harry Tate, with his farcical skit, "Fishing," guarantees a week of exuberant mirth and enjoyment. The cyclonic dancing act of Harry and Denis Du-For arouses interest and applause. The volatile Daisy Dormer is given a warm reception. The musical surprise of Orpheus gains him a welcome, while Wal Langtry, comedian, and Will Gardner, comedian, add to the amusement.

HIPPODROME.—P., Nottingham Hippodrome, Ltd.; R. M., Mr. F. Dudman Bromwich; Mus. D., Mr. Horace Watson.—A new sketch, "The Poor Rich," is capitally presented by Mr. Stanley Logan (the author), Mabel Green, and Edward Foster. The long programme is further enlivened by Effie Mann, a charming and efficient vocalist; the Delson Trio, in merry patter, Edna Maude, dancer; George Rymer, entertainer; Francis and Alfred, comedy jugglers; 8 Victory Girls, clever dancers; and Betty and Billy Burne, entertainers.

Boors, The Chemists, 22, Goose Gate, Trent Bridge; 48, Arkwright-street; 177-79, Alfreton-road; 126-8, Derby-road; 88 and 269, St. Ann's Well-road; High-street and Pelham-street, Exchange Walk; 21, London-road; 181-183, Mansfield-road; 10, Lister Gate; 1, Angel-road, Market-place; 1, Mansfield-road; 269, St. Ann's Well-road, Carrington-street Bridge; 66, Wilford-road; 12, Wheeler Gate; 12 and 101, Derby-road, Stapleford.

OLDHAM.

PALACE.—P., The Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Sharrocks.—W. G. Gould and E. Watts Phillips present "The Circus Queen," with a strong company.

ROYAL.—P., The Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. H. C. Moroney.—Alfred Denville's stock company present "The Priest and the Sinner."

Boors, The Chemists, 40-42, Mumps; 28, Market-place.

OXFORD.

NEW THEATRE. — P., Oxford Theatre Co., Ltd.; M. & S., Mr. S. C. Dorrill; Asst. M., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—Harold V. Neilson is presenting "The Romantic Age" here. Miss Esme Biddle appears as Melisande, and others in the cast include Ethel Lodge, Mary Deane, Dorothy Chester, Stephen Jack, Henry C. Hewitt, E. S. Bailey, and T. G. Bailey.

Boors, The Chemists, 1, Queen-street; and 120, St. Aldates, Carfax.

RAMSGATE.

PALACE THEATRE.—Under the direction of the freeholder, Mrs. Reeve Sanger; R. M., Miss L. M. Bridges; Mus. D., Mr. A. Williamson.—Isa Lezard and Elisabeth Drury, in "The Education of Elizabeth."

Boors, The Chemists, 20-24, Harbour-st.

ROTHERHAM.

HIPPODROME.—P., The Rotherham Hippodrome, Ltd.; M. D. & G. M., Mr. Geo. E. Smith; R. M., Mr. Chas. Danton; Mus. D., Mr. A. E. Breakwell. — The Horatio Nicholls Five, in exceptionally fine musical successes, are the leading artists this week. Occupying good positions in the programme are Harry Hemsley, in child mimicry; and Corri and Cervi, in comedy features, both up-to-date and smart; whilst other interesting items are provided by Wee Georgie Beck, boy comedian; Fred Brand, in songs and dances; the Brothers Morris, burlesque comedians; and Rees and Rees, in a military scena.

Boors, The Chemists, 10-12, High-street, and 8, Bridgegate.

SOUTHPORT.

OPERA HOUSE. — P., Southport Opera House and Winter Gardens Co. (1905), Ltd.; A. M., Mr. A. Walker.—"Cupid in Hospital" is playing to good business. The cast is good, and includes Rex Gerard, Marie Dix, and William Gaunt.

PALLADIUM.—M. D., Mr. D. J. Clarke; A. M., Mr. R. Singleon.—Billy Merson, the popular comedian, occupies the premier position in this week's attractive programme. Other turns are Ina Hill, primadonna; Togan and Geneva, jazz dancers on the wire; Barker and Tarling, in "Humour and Music"; Frank E. Franks, comedian; Ridiculous Recco; and Lily Eyton.

PAVILION THEATRE.—Sole L., Mr. G. W. Bell; A. M., Mr. J. Thomson.—The attraction here this week is "The Redheads," the successful musical comedy. The cast includes W. Rogers, Emilie Shepherd, Reginald Jecks, &c.

Boors, The Chemists, 26, Chapel-street; 383-391, Lord-st.; 2, Chapel-st.; 143-145, Lord-st.

TORQUAY.

THEATRE ROYAL.—Licensee & M. D., Mr. W. H. Mortimer; Sec., Mr. Arthur Pearse; Mus. D., Mr. H. E. Crocker.—This week's attraction is provided by Mr. Tom Shenton's production of the 1921 edition of "Nights of Gladness," the principal characters being sustained by Miss Phœbe Llewellyn, Miss Marie Claire, and Miss Ethel Leslie, with Messrs. Harry Morgan, Will Shenton, and Tom Shenton.

THE PAVILION.—G. M. (for the Corporation), Mr. Charles G. Price; Mus. D., Mr. E. W. Goss.—The star turn this week is supplied by the well-known ball-room dancers, The Martinis, who are organising competitions for amateurs throughout the week. Others here are the Two Comerfords, Bernard Ash, Nord and Dane, Phil Kaufman, and Mlle. Yetta.

Boors, The Chemists, 46-48, Fleet-st.

DAN ROLYAT
Supported by CLARICE & RENE CHESNEY
In New Scena, "A DRESSED UP AFFAIR."
SOUTH LONDON PALACE.

CHICK FARR
EMPIRE, SHEPHERD'S BUSH
Coms.:—REEVES & LAMPORT.

HOWARD ROGERS
JUST HIMSELF.
KING'S, SOUTHSEA
NAT DAY

STEWART MORTON
In Coon Character Studies.
Assisted by MAISIE WOOD.
This, EMPIRE, CHATHAM. Next, EMPIRE, HACKNEY

RICH AND GALVIN
WHOSE CHIEF IDEA IS TO AMUSE.
Coms.—WALTER BENTLEY, Esq.

PHIL & PHLORA
The Unique Dancing . . . Humouresques.

EMPIRE, HACKNEY
Next, LONDON COLISEUM
Agent, G. BAUER.

MAGLEY & WOLF
IN
A LAUGH, A SONG & A DANCE.

WINIFRED WARD
THE IMMACULATE BOY.
EMPIRE, CROYDON

MLLE. OLGA
MORSELLI
AND HER VIOLIN.
EMPIRE, SWANSEA

THE LITTLE SURPRISE.
IVOR VINTOR
England's Smallest Dapper Comedian.
HIPPO., WOOLWICH. Next, L.T.V.
Agent—TOM PACEY. Business Man.—CHAS. PROCTER.

ERIC RANDOLPH
The Original Vagabond Tenor.
NO VACANCIES.
EMPIRE, CARDIFF

HORACE JONES
AND PARTNER.
This Week, HOLBORN EMPIRE. Next, L.T.V.
P.A. "Bric-a-brac" The Drive, Wembley Park.

CARRODUS
THE JACK-IN-THE-BOX VIOLINIST
CONTROLLING TOUR
All coms., Norris & Clayton, 39a, Charing Cross Road, W.C., or any First-class Agent.

VANWY CHARD
(THE WELSH SONGSTRESS).
GRAND, HANLEY
Leading Lady Winter Gardens, BLACKPOOL.
Sole Agent—GEORGE BARCLAY.

NEXT WEEK'S CALLS.

MONDAY, JUNE 13, 1921.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JULY 4 NOW DUE.

ALBANY WARD THEATRES, LTD

Note.—Rehearsal at all theatres at 1 p.m. All artists must attend.

SALISBURY PALACE.—Three Poppescus, Zona and Milroy.

WEYMOUTH JUBILEE HALL.—Ford and Lewis, Kitty Curtis, Osborne Trio, Gretton and Pianist.

YEOVIL PALACE.—Five Hesseys, Dan Leno, junr.

HARRY BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—The Royal Syndicate presents "A Trip to Paris."

RAMSGATE PAVILION (rehearsal, 1).—Ridiculous Recco and company as booked.

BOSTOCK TOUR.

IPSWICH HIPPODROME (rehearsal, 2).—Will Garland presents "All Black" revue.

NORWICH HIPPODROME (rehearsal, 2).—Fyne and Hurley, Martyn and Florence, Eddie Stidder, Griff, George Perry, Milton Bros., Bros. De Wynne.

NORWICH THEATRE ROYAL.—Carlton Wallace's repertoire company.

PAISLEY RINK PALACE (rehearsal, 12).—Madame Goodwin's company in "Granny's Birthday," Jock McNab.

KENNEDY CIRCUIT.

(Rehearsal, 12.30.)

CANNOCK HIPPODROME.—"Encore" revue.

DUDLEY OPERA HOUSE.—Fred Le Cren's revue, "She Slipped."

WEST BROMWICH EMPIRE.—Daisy Squelch presents "Romany Maid."

WEST BROMWICH THEATRE ROYAL.—Miss Ruby Lee's Rep. Co.

LONDON SYNDICATE HALLS.

(See Page 19.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 12).—Lew Lake presents "Too Many Girls."

CLAPHAM GRAND (rehearsal, 12).—

RAYMOND HUGE SUCCESS NEW SHOW.

Albert Chevalier and company in "My Old Dutch."

COLLINS'S MUSIC HALL (rehearsal, 12).—Jack Pleasants, Jock McKay, Arthur Brough, Doris Ashton, George Rymer.

CROYDON EMPIRE (rehearsal, 12).—Fred Barnes, Victoria Monks, La Veen and Cross, Fred Russell, Charles Whittle, Clark and West, Hal Bert, Maggie Benson.

HAMMERSMITH PALACE (rehearsal, 12).—Mary Mayfren and company, Horace Jones, Rosinios, Tony Raglan, Shirley Whyte, A. Jacobsen, Three Laurels.

HOLBORN EMPIRE (rehearsal, 12).—Jack Pleasants, Pimple and Company, O'Neil and Thayer, Vernon Watson, Harry Ford, Jock Mills, Jazz Belles, Sadler Elsie Quartette.

ILFORD HIPPODROME (rehearsal, 12).—Gertie Gitana, Nixon Grey, Lloyd and Montrose, Fred Keeton, Mlle. Dumorski, Miller Sutcliffes.

ISLINGTON EMPIRE (rehearsal, 12).—Gould's Enterprises, Ltd., present "The Circus Queen."

KILBURN EMPIRE (rehearsal, 12).—Harry Tate and company, Ernest Hastings, Mooney and Holbein, Ivor Vinter, John Donald, Gertie Hall, Dora Dare.

LEWISHAM HIPPODROME (rehearsal, 12).—Hetty King, Victor Kelly, Beryl Riggs, Harry Bedford, Ern. E. Roma, Alice Hollander.

PALLADIUM (rehearsal, 11).—Little Tich, Harry Weldon, Jennie Benson,

RAYMOND HUGE SUCCESS NEW SHOW.

Maidie Scott, Lake and Barrasford, Mozelles, Versatile 3, The Bounders.

POPLAR HIPPODROME (rehearsal, 12).—Mare Lloyd and own company.

PUTNEY HIPPODROME (rehearsal, 12).—May M. Duprez, Ray Wallace, Vernon Watson, Ethel Leslie, Bert Lee, Mary Ann Clark, Bergonzi.

SHOREDITCH OLYMPIA (rehearsal, 12).—Irma Lorraine, Hilda Glyder, Nixon Grey, S. W. Wyndham, Felice Delia, Ringle Brothers.

WILLESDEN HIPPODROME (rehearsal, 12).—Herbert Shelley and company in "My Aunt from New York."

WOOLWICH HIPPODROME (rehearsal, 12).—Jack Waller's revue, "Stock Pot," Vera and Russell Wray, W. H. Brand.

MACNAGHTEN TOUR.

Rehearsal at all halls at 12 o'clock.

BLACKBURN.—"Symphonia," Emmelyn Walter, Jack Holden, Val Vett, George Lee, "Backing a Winner," Maple and May.

BURNLEY.—Renee and Godfrey, Gresham Singers, Mason and Bart, Edward Victor, Tom Rees, O'Meara and Mayson.

BRADFORD.—"Odds and Ends" revue.

CARLISLE.—Rolf Slater, Winter and Bunny, Takio, Fred Hutchings, Wilber Rolls, Jane Croft, Susie Marney.

HALIFAX.—David Poole, Bond Rowell, Melt and Bray, Harry Taft, Florence Cooper, Sara Melita, P. F. Shine.

HUDDERSFIELD.—Ethel Castaldini,

RAYMOND HUGE SUCCESS NEW SHOW.

Scott Sanders, Frank Whitman, Frank Preston, Idleitis, "Our British Navy."

LEICESTER.—Company as booked.

SOUTHAMPTON.—Bros. Leo, Alf. J. Holt, The Kobes, Thora, Rupert Ingalese, Malcolm Neil, Ellis Jackson.

WARRINGTON.—Zellini, Will Cumming and Partner, Laurie de Vine, Priddoe, Bromley Carter, Flo Dixie, Three Beau Brummels.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Teddy Stream, Jack Lane, Abbie Mitchell and full Harmonic Quartette, Daisy Dormer, The Averinos, Eric Randolph, Three Sisters Draffer.

BIRMINGHAM GRAND (rehearsal, 1).—Orpheus, Josh Clifton presents "On No Man's Land," Beatie and Babs, King and Benson, David Ellis, Gus Fowler.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Ru Allen, Ara and Zetta, Bert Lytton, Mervan Sisters.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Andre Charlot's revue, "Bran Pie." Cast includes the Two Bobs.

CARDIFF EMPIRE (rehearsal, 1).—Nat. D. Ayer, Lucille Benstead, The Mongadors, Adam Tomlinson, Daisy Taylor, Arnaut Bros., Betty Barclay and George Glover.

CARDIFF OLYMPIA (rehearsal, 11).—Henry Fisher, Edna Lorne.

Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and

RAYMOND HUGE SUCCESS NEW SHOW.

that no Variety Agent has the sole bookings of the former theatre.

EDINBURGH EMPIRE (rehearsal, 1).—Manny and Roberts, Kiddy Kennedy, Les Latour, Harry Herbert, Coram, Bransby Williams, Mazuz and Mazette.

FINSBURY PARK EMPIRE (rehearsal, 1).—Will Gardner, Ada Reeve, Keith and Joan Dingley, J. W. Rickaby, Frederick Blamey and Foster Richardson, Carr Lynn, Mart and Pep.

GATESHEAD EMPIRE (rehearsal, 1).—Nervo and Knox, Nort Dale, A. D. Robbins, &c.

GLASGOW ALHAMBRA (rehearsal, 11).—Messrs. Wylie-Tate present "The Passing Show of 1921."

GLASGOW COLISEUM (rehearsal, 11).—Eddie Gray, Wal Langtry, T. Elder Hearn, Varney and Butt, Poluski Brothers, The Pall Malls, Bert Weston.

GLASGOW EMPIRE (rehearsal, 11).—Frank H. Fox, Percy Honri, Ruth Budd, Peter Gawthorne, Naughton and Gold, Cinque and Valet, Lillian Barnes.

HANLEY GRAND THEATRE (rehearsal, 12).—'Erbert, The Three Arizonas, Raie and Rosie Walters, The Gladiators, Talbot O'Farrell, Nora Delany, Elsie Southgate.

HULL PALACE (rehearsal, 1).—Haley's Juveniles, Madam Dalmere's Table Circus, Charles Austin, Franco Piper, Sam Mayo, Three Neslos, Victor King.

LEEDS EMPIRE (rehearsal, 1).—Cornalla and Eddie, George Wilbey, Billy Merson, Fashions de Vogue, Lloyd Chandos, George D'Albert, Yvonne Granville.

LIVERPOOL EMPIRE (rehearsal, 1).—Weaver Bros., Frank O'Dell, Three Equals, Tucker, Fred Karno presents "French Beans."

LIVERPOOL OLYMPIA (rehearsal, 1).—Stanelli and Douglas, Jay Laurier, Winifred Ward, Frank Pichel and Scale, Bruce Green, Penrose and Whitlock, Rice and Werner.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires present the Wylie-Tate production, "The Peep Show."

NEWCASTLE EMPIRE (rehearsal, 1).—The Westbrooks, Nolan and Holt, Five Pet-

RAYMOND HUGE SUCCESS NEW SHOW.

leys, W. H. Squire, Lily Fairney and Auriol Jones, Ike and Will Scott.

NEW CROSS EMPIRE (rehearsal, 1).—Van Dock, Nellie Wallace, Kirkby and Hudson, Cruikshank, Florrie Forde, Tom E. Hughes, Jeanette and Scott.

NEWPORT EMPIRE (rehearsal, 1).—Arthur Pond, Mike S. Whallen, Wisto and Whyse, The Beswick Twins, Paris Trio, Harry and Denis Du-For, Dusty Rhodes.

NOTTINGHAM EMPIRE (rehearsal, 1).—Lawrence Wright Ensemble, Two Anartos, Peter Bernard, Cooper and Lait, Winston's Water Lions and Diving Nymphs, Frank Benson.

PRESTON EMPIRE (rehearsal, 11).—Jack Tarr, Oswald Bemand, Hedges Bros. and Jacobson, Allington Charsley Opera Company, Russell Carr, Four Charltons, Nick Morton.

SALFORD PALACE THEATRE (rehearsal, 1).—Jack Birchley, Two Ascots, Dick Henderson, Nellie Maguire, Herbert Clifton, The Elliott-Savonas, Sammy Shields.

SHEFFIELD EMPIRE (rehearsal, 1).—Hunter and Bob, Scotch Kelly, Margaret Gray McKee, Fred Karno presents "Yes, Papa, We Three."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Messrs. Wylie-Tate present "Mr. Manhattan."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Burr and Hope, Dolly Elsworthy, Alf. Thomas, George Bolton, Hal Wright, Stan

RAYMOND HUGE SUCCESS NEW SHOW.

Kavanagh and Co., Alf. Sidney and Partner. Note.—South Shields bars Tynemouth.

STRATFORD EMPIRE (rehearsal, 1).—Harry Day presents "Patches."

SUNDERLAND EMPIRE (rehearsal, 1).—"Spangles," including George Clark and Isabelle Dillon.

Artists are requested to bring band parts for full orchestra, including horns, bassoon, harp, and second piano parts.

SWANSEA EMPIRE (rehearsal, 2).—The O'Gorman Bros., Lala and Newton, Dorothy Darlington and Haddon Squire, Wilson Hallett, P. T. Selbit's "Sawing Thro' a Woman," Barker and Tarling, Manuel Vega.

VICTORIA PALACE (rehearsal, 11.30).—Margaret Cooper, Max Darewski, Sam Barton, Stanley Bros., J. H. Scotland, Mark Stuart, Adams Duo.

STOLL TOUR.

(See page 19.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Bros. Huxter, Irene May, Chas. Grantley, A. C. Astor, Russell Vokes and "Don" Armstrong and Howarth, Marie Dainton.

BRIGHTON HIPPODROME (rehearsal, 12).—Austin Rudd, Eldons, May Henderson, Beatrice Lillie, G. S. Melvin, Ernie Lotinga and Co., Arturo Bernardi.

LEEDS HIPPODROME (rehearsal, 12).—Norman White's Musical Mystery, W. V. Robinson, La Ventura, Harry Leybourne, Maurice Moscovitch, Pasquali Bros., Douglas and Jones.

LIVERPOOL HIPPODROME (rehearsal, 12).—"The Follies of 1921."

MANCHESTER PALACE (rehearsal, 11).—Les Rouges et Noirs in "Splinters of 1921."

NEWCASTLE HIPPODROME (rehearsal, 12).—Joannys, Dainty Doris, Harmony Four, Richardini Troupe, T. E. Dunville, Odiva and Her Seals, Foster Kershaw.

PARIS ALHAMBRA.—Period commencing June 17, 1921: Skating Nelsons, Mutt and Jeff, Tambo and Tambo, Seattle Troupe, Olga Morselli, Julien Vedey, Field, Gaston Palmer, Billy Wells and Eclair Twins.

PORTSMOUTH HIPPODROME (rehearsal, 1).—Jean Andrews, Bert Levy, Arthur Ferris, Blaney and Farrar, Whit Cunliffe, Dennis Neilson-Terry and Co., Christopher and Columbus.

SHEFFIELD HIPPODROME (rehearsal, 12).—"Reflections."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Kenna Bros., Maggie Carr, Mayne and Sheridan, The Bogannys, Summers Trio, Nellie Wigley, Albert Whelan.

SOUTHEND HIPPODROME (rehearsal, 12.30).—"The Garden of Allah."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Chas. Norton, Fulgora, Esta Stella, Luvaun, Geo. Picket and Co., Fred Curran, Lolette and Lord, and company as booked.

MISCELLANEOUS.

ASTON HIPPODROME (rehearsal, 12).—Lilly Morris, Pan and Girls, Dorothy Cara and Partner, Wee Dorothy Dodd, Tom Gott, Daimler and Eadie.

ATTERCLIFFE PALACE (rehearsal, 1).—Mabson and Morris, Bay Russell and Sophie Forrest, Tom Taylor, Vine and Brewer, Marie Wayne.

AYR PAVILION THEATRE (rehearsal, 1).—The Two Meurs, McIvor and Scott, Charlieri Bros., Tina Paynola, Harold Carlyle, Johnny Dundee.

BATH PALACE.—G. H. Carlisle, Vanderbilt Sisters, Marie Goodwin, Earle and Danilo, The Bells, Gaston Morel.

COVENTRY HIPPODROME (rehearsal, 1).—Rameses, Annie Rooney, Arthur Lewis, Clarke and Brenton.

KINGSTON EMPIRE (rehearsal, 12.30).—Arthur Prince and Jim, Rene and Renard, Elaine Francis, Nellie Joyce and Syd Shields, Joe and Willy, Tom Payne and Vera Hilliard, Joe Wilbur and Claude Ivy, Victoria Carmen, Franklin Grey.

MANSFIELD EMPIRE (rehearsal, 3).—Little Miss Mary and Co., Arthur Woodville, Cromer.

PENGE EMPIRE (rehearsal, 12).—Syd Walker, Dainty Danes, Johnson Clark, The Venecourts, Terry's Juveniles, Miller Canning, Josie Baptiste Audrey Knight.

PETERBOROUGH EMPIRE (rehearsal, 1).—Joseph Hayman's "Jack in the Box."

WALHAM GREEN GRANVILLE (rehearsal, 12).—Scala and Lilian, Scott Argyle, Bros. Obo, Liliane D'jera, Mamie Souter and Partner, Didimus and Pard, Laurie Carton, Pastor and Merle, Ralean, Pathé.

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THE THEATRE SLUMP.

GALLERY FIRST-NIGHTER'S VIEWS.

TO THE EDITOR OF "THE ERA."

SIR,—There are many reasons for the slump in theatres. The majority of middle-class playgoers hail from the suburbs of London, and, nowadays, under economic conditions, and present rates and taxes, find frequent visits to the theatres impossible.

Further, from exhaustive enquiries I have personally made amongst suburban folk, the general opinion is that it is not worth the discomforting journey in the Tube, Underground, or tram, the expense, and the tediousness of waiting outside the doors, to visit a West-End theatre for the sake of a little more than two hours' show. There is also the disadvantage of arriving home at 12.30 or 1 a.m.

In every suburb now there is a super cinema, showing the best films, having a first-class orchestra, where you can obtain a very comfortable armchair seat for 9d. or 1s. 3d., with a full three hours' continuous entertainment. Further, one can get home in five minutes.

In some of the London theatres the pit is 3s. 6d., and the gallery 2s. The upper circle is 5s. 9d., a price beyond the means of the pit and gallery patrons.

The recent policy of abolishing the gallery, and reducing the pit to three or four rows, has driven the supporters of the popular parts of the theatre into the picture houses.

One finds that after waiting outside the pit for a considerable time there are no seats left, through the curtailment of that part of the house. You are informed that there are good 5s. 9d. ones. I recently paid for two, and was ushered into the stalls.

The enthusiastic playgoer does not object to even 2s. for the gallery or 3s. 6d. for the pit, but he would like a better programme. The meagreness of the entertainment at some theatres, which start at 8.30 p.m., generally 8.35, and finish before 11 p.m., with two or three intervals of ten or fifteen minutes, is a source of complaint. Threepence for a programme is another. I will say nothing about the price and quality of refreshments. Old playgoers never patronise a theatre bar.

There is one way the managers can reduce their expenses. Cut the cost of productions. We do not want solid silver tea services and other expensive properties.

The public must be attracted to the theatre again, and this can only be done by giving longer shows, restoring the pit and gallery, and by encouraging the rising generation to take an interest in theatrical affairs. During the past winter the Gallery First-Nighters' Club, with its weekly debates on theatrical subjects, has revived the interest in the drama, and caused many persons to renew their playgoing.

Personally, I am in favour of doors being opened at 7 p.m., and the performance start with a one-act play at 7.15. When one has waited outside a theatre for an hour or more, it is tiring to have to wait another half-hour inside. Most pit and gallery seats are hard and uncomfortable, too.

Anyway, with the addition of a one-act play, a more substantial programme could be provided. The cast of same could be drawn from the minor members of the company, and might give them an opportunity to distinguish themselves.

Managers may scoff at the pit and gallery patrons, but it must be remembered that many of them, as they grow more prosperous, eventually become supporters of the circle and stalls.

As a first-nighter for over thirty-five years I speak from experience.—I am, Sir, yours faithfully, ARTHUR WERE.

Vice-president, Gallery First-Nighters' Club.

93, Westminster Bridge-road, London, S.E. 1. May 27, 1921.

DEATH OF BUTLER STANHOPE.

An old and esteemed member of the theatrical profession, Mr. Butler Stanhope, passed away on the 27th ult. at the Royal Southern Hospital, Liverpool, the cause of death being an attack of pneumonia. He was well known in Liverpool in the 'seventies, appearing in his own plays produced at the old Adelphi, under the management of the late Edward Trevanion. In association with the late Joseph Vowles, he became lessee and manager of the Theatre Royal, Birkenhead, in 1881, where he remained fifteen years. He had previously been connected as manager with the Theatre Royal, St. Helen's. With Mrs. Edward Saker as his leading lady, he toured for several years the play entitled "The Gombeen's Gold"; and one of his theatrical ventures was the erection of the Stanhope, Liverpool, but a long delay in obtaining a licence crippled the enterprise to a serious extent. Mr. Stanhope, who retired into private life some years ago, had the misfortune to lose both sons in the war. He was within a few weeks of attaining his 82nd birthday. The remains were interred in Allerton Cemetery, Liverpool, on the 30th ult.

DEATH OF MR. ALFRED LESLIE.

Mr. Alfred Leslie, who has for some time been lying seriously ill in hospital at Epsom, passed away on Wednesday, the 28th ult., and the burial took place on the following Monday afternoon. Mr. Leslie started as a comic singer at concerts in 1895, when he was 17, and was manager of the first continuous picture house in the world—the Bijou Hall, Clapham Junction, 1897, and the first to tour animated pictures through the country.

Mr. Leslie, in addition to playing as principal comedian in various musical comedies on tour, went on tour in 1906-7 with the Gipsies as the Jester. In 1907-8 he toured South Africa with the Wheeler-Edwards Gaiety company, playing principal light comedy parts. During this period Mr. Leslie rented His Majesty's, Johannesburg, and the Opera House, Pretoria, and ran Sunday evening concerts with members of the company and military bands. At Wyndham's in 1912 he played in front of "Doormats" in "Quaints in Pierrotland." In 1913 he had a summer season at the Kursaal, Bognor, with his own company, the Peek-a-boos. In 1914, at the Strand, he played principal comedy with the Entertainers in front of "Mr. Wu." In the summer of 1914 he toured with "Mr. Wu" in "Just Pierrot." In the summer season, 1915, he was engaged by Keith Prowse as humorist with the Queer Quakers at the Adelphi Gardens, Paignton. He ran his own musical party through small villages and fit-ups of England and Wales in 1916.

For four years Mr. Leslie had been totally blind. He worked as a blind entertainer for eighteen months until a year ago, when he had a serious nervous breakdown, which left him utterly unfit to resume any form of work.

PALACE.

A bright and well-assorted programme is presented at the Palace this week. Alec Daimler and Dora Edie have the place of honour on the bill. Their turn is full of frivolous fragments and new ideas, and is to the good in these days when many music-hall performers wear themselves a rut and then contentedly grow stale in it. They have a high skill of burlesque, which reaches its height with the crash of the drum and smash of the cymbals.

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WE'VE ARRIVED!

SEE FRONT PAGE.

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BERGONZI

AND A VIOLIN.

This Week, HIPPO., LEWISHAM. Next L.T.V.

"A SPOILER OF WOMEN."

Drama, in Eight Scenes, by Sinclair Forbes, Produced for the First Time in London at the Elephant and Castle Theatre, Friday, June 3.

Mr. Kenneth Barton ..... Mr. Edward Swinton
Frances Richards ..... Harry Wynn
Sir Benjamin Braceburn ..... A. C. Roe
John Willie Donought ..... Will Casey
Officer in Charge ..... Tom Wood
Vic Marston ..... Miss Madge Turner
Mother Superior ..... Miss Louie Bates
Sister Monica ..... Miss Edith Sleir
Ethel Braceburn ..... Miss Dolores Hope
Jessie French .... Miss Annie Mitchell

This is a well-constructed and intensely interesting drama, dealing with the devastating effects of the Great War in Belgium, and its aftermath. The author, in addition to providing good drama, has interspersed the play with a liberal modicum of low comedy, in which Mr. Will Casey, who presents the play, is seen at his best.

The plot is principally concerned with Sir Benjamin Braceburn and his family. To the Mother Superior of the Convent of the Sacred Heart, in a Belgian village, he confides his niece, Ethel Braceburn, to be educated. His new secretary (Frances Richards), really Franz Richardt, German ex-secret service agent, is at pains to obtain Sir Benjamin's wealth, and endeavours to poison the old gentleman's mind regarding Miss Ethel, who is beloved by a clean-living English gentleman, Kenneth Barton. After the war, Ethel returns to Braceburn Hall, with a baby, and is ordered off by Sir Benjamin, who keenly feels the disgrace on the honoured name he bears. He decides to visit the Belgian Convent, accompanied by Richards, and interviews the Mother Superior. In an effective scene, the latter tells Sir Benjamin of the horrible desecration of the convent and outrage of the inmates perpetrated by the Germans, at the head of whom was a Franz Richardt, whom she recognises as the secretary, Richards, and believes to be the father of Ethel's child. Eventually Richardt pays the penalty of his many crimes before the law can take its course, as his other victim.

Vic Marston, fatally stabs him. Sir Benjamin forgives and places at the head of his house the innocent victim of "a spoiler of women." Ethel, who is promised in marriage to brave Kenneth Barton.

Miss Louis Bates presented a life-like portrait of the Mother Superior. Miss Dolores Hope was also seen to much advantage as the innocent victim, Ethel Braceburn. A passionate and revengeful Vic Marston—Richardt's other victim—was supplied by Miss Madge Turner. Mr. Edward Swinton made an excellent and chivalrous English gentleman as Kenneth Barton, and Mr. Harry Wynn and Mr. A. C. Roe were of service as Sir Benjamin Braceburn and Franz Richardt. In the skilful hands of the irrepressible Will Casey, and his clever wife (Miss Annie Mitchell), the low-comedy element caused roars of laughter, and lightened the gloom of the drama. Miss Edith Sleir (Sister Monica) and Mr. Tom Wood (Policemen) completed the cast.

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CAMBERWELL NEW ROAD

"KEEP GUESSING."

All-Scotch Comedy Revue, in Five Scenes by Fred Fulton and Lester and Wood. Produced for the First Time in London at the Elephant and Castle Theatre Monday, June 6.

Silas Gordon ..... Gilbert Lees
Betty Gordon ..... Miss Kitty Evelyn
Sidney Powell ..... Fred Luker
Peter Swift ..... Bob Merry
Susie ..... Miss Leonora Dale
Maisie ..... Miss Mamie Macintosh
Lily ..... Miss Peggie Collins
Daisy ..... Miss Dolly Whiley
Ethel ..... Miss Ruby Lane
Jock and Tam ..... Lester and Wood

The Fred Collins' Variety Agency, in presenting this new Scottish revue for the first time in the London area, scored an immediate success. "Keep Guessing" is brightly written, contains many pretty numbers and musical finales, and abundant humour. It was first seen at the Alhambra Theatre, Stirling, last August, and has proved a big success on tour.

The plot is very thin. Silas Gordon, an opulent banker, has a charming daughter Betty, who falls in love with a handsome cinema star, Sidney Powell. To prevent the consummation of the lovers' wishes, the irate papa sends for two of Pinkerton's Agency detectives, whom he installs as butler and gardener respectively at the Gordon mansion. Betty, however, escapes their watchfulness and takes part in several movie scenes at the cinema studio; and in the result everyone is made happy in a delightful Highland glen, where a real Scottish festival is held, with the whole company in full Highland costume, in addition to which there are a lively chorus and 20 local children.

The whole company work with notable energy to ensure success. Particularly must we single out those clever comedians Lester and Wood, whose patter and comic business were irresistible. Miss Kitty Evelyn, alike in song and dance, was an attractive and popular heroine as Betty Gordon. Mr. Fred Luker was of great assistance as Sidney Powell, and with his fine voice sang well the many melodies allotted him. To Mr. Gilbert Lees a word of praise for his impersonation of the opulent banker, Gordon; also to Mr. Bob Merry (Peter Swift) and to the Misses Leonora Dale, Peggie Collins, Dolly Whiley and Ruby Lane for their vivacity as Betty's chums in the studio. The specialities include the Six Laudeo Lassies, in a delightful exposition of Highland dancing.

Mr. Myer Nyman admirably controlled the orchestra and chorus, and a special word of praise is due Mr. Fred Fulton for his work as the producer.

The Dance Mad Fiddler.

FRANK

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"THE ERA" FILM SECTION

TOPICS OF THE TRADE.

TALKING PICTURES.

PERFECTION NOT YET REACHED.

THE latest demonstration of talking pictures leaves us as unimpressed as the previous two dozen varieties. There may be more, for ever since the cinematograph became firmly established a number of inventors have been endeavouring to find a means whereby the characters in films may appear to talk, and every year sees a fresh crop of experiments.

But despite all efforts, no one has yet succeeded in producing a successful synchronisation between the spoken words and the characters on the screen. Even when an almost perfect simultaneousness has been secured, the vocal part of it has invariably been provided by a gramophone-like sound which has neither sufficiently discriminated between the various voices, nor registered sufficient depth of tone. Whether or no there will ever be a perfectly synchronised form of speaking pictures we do not care to prophesy. But that they will ever become as popular as either the stage or the screen we are willing to wager a bottle of pre-war whisky against any "Pussyfoot" beverage you like to mention. Our friends who think otherwise have not, in our opinion, sufficiently considered the psychology of the cinematograph's appeal.

THE FASCINATION OF SILENCE.

There is an old proverb which says that "speech is silvern, but silence is golden"; but a comparison between the present type of screen entertainment and the best form of synchronisation with mechanically reproduced speech, is even more widely disproportionate. The strongest fascination of the cinematograph is, surely, its silence; destroy this by introducing mechanical and lifeless dialogue, and the programme becomes "neither fish, flesh, fowl, nor good red herring." In other words, the respective appeals of the stage and screen, although in sympathy with one another, are widely different. Singly, their excellences may so obliterate their weaknesses that an almost perfect entertainment may be achieved. But the functions of each combined can only result in the defects of the "half-breed." Frankly, we do not believe that speaking pictures can ever obtain more than a fleeting popularity, and for this reason neither the stage nor the screen need ever apprehend any defalcation in patronage worth talking about.

ROUND ABOUT FILMLAND.

"Romance" on the Screen—Elaborate Mobile Studio —Broadwest's Latest—British Films in Toronto.

"Romance."

The screen version of Edward Shelton's successful play, "Romance," with Miss Doris Keane in her original rôle, will be shown at the private theatre of Film Booking Offices, 22, Soho-square, to-day at 3 o'clock. Basil Sydney, Norman Trevor, and Miss June Ellen Terry will be seen in important parts.

"Moth and Rust."

Miss Malvina Longfellow has been engaged by Bramlins to play the part of Janet in "Moth and Rust," the film which Sidney Morgan is producing for the Progress Films. It is, we hear, an exceptionally strong part. This film will be a notable one, inasmuch as it marks the film début of Miss Sybil Thorndike, who is playing the part of Cuckoo, a character requiring great dramatic force. In addition to these two stars, Mr. Morgan has also in his cast Langhorne Burton, George Bellamy, Cyril Raymonde, and Phyllis Le Grande.

Studio on Wheels.

The first complete mobile studio to be used in this country has just been completed for the Gliddon d'Eyncourt Production Co. Specially constructed motor lorries are used, and in addition to the lighting set, which cost £10,000, the equipment includes dressing-rooms, dark-rooms for stills, &c. The company are now producing pictures at the rate of one per month, work having been started on the third, a two-reeler, entitled "Pep."

"Pep."

Elisabeth Brant and Francis Innys, who made such a success in "Pins and Needles" and "Senorita," have just been re-engaged by Mr. John Gliddon for his picture, "Pep." This will be a two-reeler, with all outdoor scenes, the story being written round the adventures of two young people on a farm.

"Over the Tongs."

Amongst the unusual scenes in Kenelm Foss' production of "Cherry Ripe," is that depicting a huge gipsy encampment, which included over 75 people, 30 caravans and sleeping waggons, and a number of animals. The usual "call" cards being out of the question, it was surprising to see the punctuality with which a number of small bodies of gipsies arrived one day last week at Ashtead Common, having been told the time and place of meeting by a species of signalling. In the story, there is a marriage ceremony amongst the tribe, and this was conducted by the nomad "king," in strict accordance with the custom, "over the tongs." In this, there are used a pair of tongs, a huge kettle suspended, a bundle of twigs, and a clothes peg. The two latter can, of course, be split, but the tongs and the sticks, upon which the kettle is suspended, being joined together, are too strong, and this is symbolic of the strength of the marriage ties.

Wedding Bells.

Many people in the film industry will be interested in the news of the marriage of Miss Ivy Moores, youngest daughter of Mr. and Mrs. W. H. Moores, of The Cedars, Boxmoor, which took place at Marlowes Baptist Church, Hemel Hempstead, on Saturday (May 28). The bridegroom was Mr. Fredk. Alfred Racklyeft, of Cheshunt.

Mr. W. H. Moores (father of the bride) is one of the best known and most respected exhibitors in the trade. For many years he has been the controlling genius in the affairs of the Coliseum, Watford, and the Cinema, St. Albans.

The bride, until recently, occupied an important position in the accounts department of the Hepworth Picture Plays, Ltd., where she was one of the most popular members of the staff. Her wedding gown was of white crêpe-de-chine and shadow lace. She carried a bouquet of carnations and white heather.

Mr. Paul Kimberley, O.B.E., and Mrs. Paul Kimberley were among the 150 guests who attended the reception held later at the home of the bride's parents. Mr. Paul Kimberley, speaking as director and manager of Hepworth Picture Plays, Ltd., and as managing director of Imperial Film Company, Ltd., paid a fitting tribute to the bride's efficiency and popularity whilst she was a member of the Hepworth and Imperial staffs.

The happy couple received a large number of presents, which included those sent by Mr. Cecil M. Hepworth, Mr. Paul Kimberley, O.B.E., Mr. F. W. Tims, and former business colleagues of the bride in London.

Two New Broadwest Films.

Two more Broadwest films have now been completed. These are "Vi, of Smith's Alley," starring Violet Hopson, and "Christie Johnstone," in which an all-star cast, headed by Stewart Rome, takes part. These films will not be seen by the English public until next year, and will be included in the Walturdaw programme of releases. Owing to the advance booking system, all Broadwest films are seen in the Indian cinema theatres about six months before they are exhibited in the home country.

"The Puppet Man."

The B. and C. Film Company, who are producing Cosmo Gordon Lennox's play, "The Puppet Man," in the Tyrol, have hired a huge travelling circus, lock, stock, and barrel, for a whole month. It includes a large number of animals and caravans, and extensive personnel, which moves about all over the country, as the scenario necessitates. The proprietor, who is a well-known Continental wrestler, takes a novel part in this firm, which shows some remarkable scenes, one of which, a Roman chariot racing incident, required an extra outer ring to be built, in addition to the usual arena. The floor space was promptly enlarged for this purpose, 32ft. having to be added diametrically alone.

Happy in Holland.

Miss Maudie Dunham, who is to be seen just now in the Samuelson screen version of Arthur Applin's novel, "All the Winners," is having a happy time in Holland where she is playing the part of Zizi in "Laughter and Tears," a Granger-Binger film which is being produced in and around Haarlem. Miss Dunham, who has starred in many pictures for British companies, only recently returned from California where she worked with Miss Madge Titheradge in several films. She hopes to be back in England in about a fortnight's time.

All-English Season at Toronto.

At one of the largest and most popular cinema theatres, the Grand Opera House, in Toronto, an all-English season is now in full swing. Record business is being done, proof of the demand for British productions in Canada. The season opened with the screening of the Broadwest film, "The Case of Lady Camber." This film, which features Violet Hopson, Stewart Rome and Gregory Scott, has also been exhibited in Montreal, and other cities of Canada, with great success.

Hepworth's June Release.

"The Lunatic at Large" will be released for public exhibition on June 27. This screen version of J. Storer Clouston's farcical story was produced by Henry Edwards, who also plays the rôle of "the lunatic." Chrissie White, Gwynne Herbert, Lyell Johnston, Beuna Bent, and John McAndrews are other members of a strong cast.

FORTHCOMING TRADE SHOWS.

LONDON.

The Narrow Valley (Hepworth), New Gallery, June 8.
Fighting Fate (Serial) (Vitagraph), West End, June 8.
Novelty Show (Pathé), London Pavilion, 2.30, June 8.
Buster Keaton Comedies (Jury), Own Theatre, 10 and 3, June 8.
Good Women (Jury), Own Theatre, 10 and 3, June 9.
Chickens (F.-Lasky), Super Cinema, 11, June 10.
Sentimental Burglar (Ideal), New Gallery, 11.30, June 10.

BIRMINGHAM.

The Other Woman (Wardour), Scala, 11.15, June 8.
Narrow Valley (Hepworth), Futurist, 11.15, June 8.
Another's Burden (L.I.F.T.), Scala, 11, June 9.
The Inside of the Cup and What's Worth While? (F.-Lasky), Scala, 11, June 10.

BRISTOL.

The Hidden Hand (Pathé), Queen's Cinema, 11, June 8.

CARDIFF.

The Narrow Valley (Hepworth), Exchange, 12, June 8.
The Village Sleuth and The Price of Possession (F.-Lasky), 16, Priory-street, 11, June 10.

DUBLIN.

Why Trust Your Husband? (Fox), Carlton, 11.30, June 8.
Kentucky Colonel (Wardour), London Pavilion, 3, June 9.
King of the Circus (F.B.O.), Own Theatre, 11 and 3, June 9.

GLASGOW.

Narrow Valley (Hepworth), Cranston's, 11, June 8.
Conscience (L.I.F.T.), Salon, 11, June 8.
Miracles of the Jungle (Kilner), La Scala, 11, June 8.
A Village Sleuth and The Price of Possession (F.-Lasky), Cinema House, 11, June 8.
The Ugly Duckling (General), Cinema House, 11.15, June 9.

LEEDS.

The Narrow Valley (Hepworth), Picture House, 11, June 8.
His Greatest Sacrifice (Fox), Cinema Ex., 11.40, June 9.

LIVERPOOL.

The Narrow Valley (Hepworth), Prince of Wales P.H., 11, June 8.
The Right to Live (Grangers), Scala, 11.15, June 8.
The Inside of the Cup and What's Worth While? (F.-Lasky), Scala, 11, June 10.
Another's Burden (L.I.F.T.), Scala, 11, June 14.

MANCHESTER.

The Narrow Valley (Hepworth), Futurist, 11, June 8.
The Road Demon (Fox), Deansgate P.H., 11, June 9.
Another's Burden (L.I.F.T.), Exchange, 11, June 15.

NEWCASTLE.

The Magistrate (General), New Pavilion, 11.15, June 8.
The Narrow Valley (Hepworth), Queen's Hall, 11.15, June 8.
Shame (Fox), Stoll Picture House, 11.15, June 8.
A Village Sleuth and The Price of Possession (F.-Lasky), Grainger P.H., 11, June 10.
The Golden Trail (N. Mutual), New Pavilion, 11.15, June 14.

NOTTINGHAM.

The Right to Live (Granger), Tivoli, 11, June 9.

SHEFFIELD.

Yankee at the Court of King Arthur (Fox), Electra, 11, June 8.
The Narrow Valley (Hepworth), Union street P.H., 11, June 8.
Risky Business (F.B.O.), Own Theatre, 3, June 9.
Right to Live (Granger), Tivoli, 11, June 9.

CINEMATOGRAPH EXHIBITORS' ASSOCIATION.

NORTH STAFFORDSHIRE BRANCH.

Several complaints as to the damaged condition of film copies on arrival were brought before the North Staffordshire branch of the C.E.A. on Tuesday, May 31. The following specific cases were quoted as having occurred at local cinemas:

1. An operator had to work four hours on repairing a film before it could be put through the machine, and parts had to be cut out.

2. A film arrived with 200 or 300 feet, containing an important episode and the fate of a leading character, cut out. Some of the patrons complained of the omission.

Mr. G. H. Barber (Chairman of the branch) suggested that the matter be brought to the notice of the General Council of the C.E.A. The complaints referred not only to "junk," but to good-priced films.

In the course of discussion, it was admitted that there were some destructive operators, and some destructive machines, which damaged the sprocket holes of films. At the same time renters did not allow time for films to be "in hospital" for overhauling. Exhibitors who repaired films should be allowed a fair amount by the renters for the cost of labour involved.

A resolution was passed in favour of each film copy being marked with a number by the renter, so that a copy in respect of which complaint was made could be readily identified.

It was decided to communicate with the Chairman of the K.R.S. suggesting that where, on a cinema changing hands, the new proprietor did not wish to take over all the bookings made by his predecessor, a mutual arrangement should be made with the renters concerned whereby the new proprietor should take from them films of equivalent value.

Ronald Power.

Mr. Ronald Power has returned from Paris, where he was playing recently, and has been taking a prominent character part in the Stoll production of the "River of Stars," a screen version of Edgar Wallace's thrilling novel.

TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"MIRACLES OF THE JUNGLE."

SERIAL OF BREATHLESS INTEREST, TAKEN AMID THE DANGERS OF THE JUNGLE.

Production ..... Selig
Type ..... Serial
Star ..... Star Cast
Length ..... 15 2-Reel Episodes
Distributors ..... Kilmers

"Miracles of the Jungle" is a serial which can be relied upon to bring people back to the theatre showing it until the last episode is screened. With the jungle and a ruined city inhabited by lions as a background for the first six reels, it has an atmosphere of thrilling suspense. There is terrific realism in the fight between three men against innumerable lions, and the scenes in the See'er of All's hut are convincingly carried out. In the jungle itself various beautiful but wild animals roam about, apparently unaware of the camera's close proximity. The little touches of humour so necessary to success have not been forgotten, and the sight of an industrious monkey shaving its companion with a borrowed safety razor provoked hearty laughter. Mention must also be made of the clever band of actors employed, and of the flawless nature of the photography.

* * *

"THE HAND OF HATE."

PATHE'S LATEST SERIAL.

Production ..... Pathé
Type ..... Serial
Stars .. Mahlon Hamilton and Doris Kenyon
Length ..... 15 2-Reel Episodes

"The Hand of Hate" is an exciting, at times humorous, film serial. The cast work admirably together, Miss Doris Kenyon in particular being subjected to some very hard treatment. The plot centres round an unpleasant-looking individual whose identity is a mystery. In addition to being able to change one's facial expression at will, he is also the inventor of a weird-looking glove, which puffs poison gas at the wearer's enemies, and ends their career with startling suddenness. The photography is good, and the majority of the stunts thrilling.

* * *

"OUT OF THE DARK."

MAN MAKES GOOD FOR GIRL'S SAKE.

Type ..... Drama
Star ..... Priscilla Dean
Length ..... Five Reels
Distributors ..... Renters

Renters' latest offering, "Out of the Dark," is a very likable subject, which could be considerably improved by some fresh sub-titles. Priscilla Dean contributes her usual excellent work, and is well supported. The story is written round Gertie, the trusted maid of a wealthy woman. Jim Hartigan, a burglar, who had just drifted into crime, attempts to steal the former's diamonds but is frustrated by Gertie. The girl, attracted by her captive, endeavours to effect his escape, but the police are too strong, and Jim goes to prison with the realisation that for Gertie's sake he must make good. The passing of years finds the two man and wife, the former being a partner of Billy Manson, who is none too straight. Finally, Manson steals the firm's money, stilling Jimmy's suspicions with a lie. Gertie, however, rounds up the culprit, secures the stolen money, and paves successfully the way to a peaceful future.

* * *

"THE UGLY DUCKLING."

TALE OF THE WOOING OF AN ELDERLY AND YOUNG COUPLE.

Production ..... Samuelson
Stars ...Florence Turner, Maudie Dunham, Albert Ray and William Merrick
Type ..... Comedy
Length ..... Five Reels
Release ..... Aug. 15, 1922
Distributors ...General Film Renting Co.

The story tells how John Wilshire, the manager of a bank, falls in love with the voice of the supervisor of the telephone exchange. His son has fallen in love with one of the operators, a pretty girl. The supervisor is elderly, and much loved by the operators for her sweet disposition. John Wilshire makes an appointment to meet the supervisor, but his courage failing him, he deputes his son to take his place, the supervisor deputing the pretty telephone operator to take hers. Some humorous situations ensue before the finish, which find the four characters happily paired off. The acting throughout is excellent, but some of the humorous situations are a little forced, the scenes in the telephone exchange, for instance. The lighting and photography are first-class.

* * *

"THE GREATER CLAIM."

STRONG TALE OF MOTHER LOVE.

Type ..... Drama
Star ..... Alice Lake
Length ..... Five Reels
Distributors ..... Jury's

This film should certainly prove a winner from the box-office point of view, for it combines humour with pathos, and is delightfully and realistically acted. Mary Lake is a clever little actress, who makes the very most of her rôle, and she is ably supported. The photography is perfect and the action ceaseless. The story centres around a forbidden marriage, and the kidnapping of the bridegroom by his angry father. The girl, believing the worst of the man she loves, agrees to an annulment of the marriage, and later, when her baby is born, is forced through her poverty to hand him over to his grandfather. Unable to bear the loss of her child, the mother applies for the position of nurse, and as the years pass becomes a great favourite with her unknown father-in-law. The prodigal son returns in time to witness the unmasking of a pair of imposters who are endeavouring to claim the baby as their own, and finally the father gives his long-delayed blessing to the now happy couple.

[See our Film Markings.]

* * *

"MONTY WORKS THE WIRES."

FAMOUS CANINE ACTOR IN NOVEL PHOTO-PLAY.

Production ..... Artistic Films, Ltd.
Stars .. Manning Haynes and Mildred Evelyn
Type ..... Comedy-Drama
Length ..... 5,000 Feet

Montmorency, the dear, delightful doggie, around whose canine personality this story revolves, is a typical bow-wow, friendly, sportive, impulsive, but entirely affectioate and faithful.

The story shows the everyday personality of a very lovable little pal, who had been rescued from a dust-bin by a lonely man. How he pioneers our hero into matrimony and the terrible times he has in consequence are graphically and comically expounded. Mr. Manning Haynes contributes a capital character-sketch of the transmogrified bachelor, whom the little mongrel had all unconsciously decoyed into wedded bliss, while himself in pursuit of a little love affair with the lap-dog Bébé. Miss Mildred Evelyn is delightful, as the girl who marries Monty's master and Auntie is played with sound thoroughness by Miss Eva Westlake.

As a unique comedy-drama and an all-English production, this story by Lydia Hayward and Manning Haynes, produced by the latter in conjunction with Challis N. Sanderson, is a great success. It was preceded by two one-reel comedies, "Rest in Peace" and "Eat a Pie," both excellent.

[See our Film Markings.]

* * *

"HONOUR BOUND."

SOUTH AMERICAN STORY.

Production ..... Universal
Type ..... Drama
Star ..... Frank Mayo
Length ..... Five Reels
Distributors ..... F.B.O.

A South American story, with an entertaining plot, "Honour Bound," stars Frank Mayo in a likeable rôle. He plays a young American who is sent in disgrace to a South American plantation, where he finds the manager, who is his sister's husband, a whisky-sodden brute, living with a native girl. Billy himself develops into a hard worker, hoping to be worthy of Claire, the girl he loves. The latter arrives with his sister unexpectedly, and the native girl is classed as Billy's property. To save his sister from pain, the boy keeps silent, and Claire departs broken-hearted. Finally the truth comes to light, and Billy becomes the hero of the hour.

* * *

"WHAT'S WORTH WHILE."

DIAMOND IN THE ROUGH—AND ITS POLISHED METAMORPHOSIS.

Production ..... Louis Webber
Stars..... Claire Windsor and Arthur Stuart Hull
Type ..... Drama
Length ..... Five Parts
Controllers..Paramount Famous Players

"What's Worth While" is a charming story of the divided interest with which Phœbe Morrison, a rich and romantic young woman, regards Jim Elton, the manager of her father's ranch "out West." Phœbe had heard so much in praise of Jim's fine nature from her father that, out of curiosity, she had persuaded him to take her with him on one of his visits to the ranch, and when the two young people meet, and it is a case of love at first sight, the breezy nature and downright honesty of the handsome young fellow making an immediate appeal to the girl.

Jim's rough manners, especially at table, somewhat shock Phœbe, but "love will out," and in the interests of both the young people, her father decides to have the rough diamond polished. This is done to such effect that the girl's affection is almost stifled by the result, and she quickly pines for a return to the primitive conditions under which she first met the man she loves. Owing to the good offices of a mutual friend, this is accomplished by a return to the ranch, Jim soon discarding the gilded exterior of polite civilisation, to the entire satisfaction of all concerned. The story is splendidly acted, and lends itself to fine scenic embellishment.

[See our Film Markings.]

* * *

WESTMINSTER COMEDIES.

A NEW STAR IN NEW COMEDIES.

Production ..... Universal
Star ..... Dot Wolbert
Length ..... One Reel
Distributors ..... Westminster

These cheery little Universal comedies should make most attractive additions to cinema programmes. There is not the slightest trace of slapstick or padding, and the stories are original and entertaining. Dot Wolbert knows the value of restraint, and her characterisation of a well-meaning but unfortunate maid-of-all-work is not spoiled by exaggeration.

"When We Fell" tells how auntie's wedding gift was broken on the day she was expected to call. Everyone is so anxious to replace it that by the time she arrives there are three statues decorating the hall instead of one. The star works really well in this quite amusing film, and in "Twin Husbands" also she contributes some humorous work.

[See our Film Markings.]

* * *

"LA LA LUCILLE."

A BRIGHT AND AMUSING COMEDY.

Production ..... Universal
Type ..... Comedy
Stars ..... Eddie Lyons, Lee Moran
Length ..... Five Reels
Distributors ..... Herald

This delightful comedy thoroughly amused the Trade Show audience, and should do excellent business on its release. From first to last the laughter is almost continuous, and although some of the situations are decidedly modern, they have been handled humourously and delicately. Eddie Lyons and Lee Moran are their old delightful selves, and they are supported by a competent cast. "La La Lucille" is full of gaiety and high spirits, and should prove very attractive.

[See our Film Markings.]

* * *

GLIDDON D'EYNCOURT PRODUCTIONS.

The first two productions of this combination were shown at the private theatre of the Film Booking Offices, Ltd., recently. Featuring Francis Innys and Elizabeth Brandt, the first of the two-reel comedies is entitled

"PINS AND NEEDLES."

This strikes an intimate note for most Londoners, the action taking place at Margate, and opportunity is taken for filming all the well-known characteristics and landmarks, such as Palm Bay, the Queen's Hotel, promenade, pier, and Dreamland. The plot is slight, dealing with a youth's holiday of a week, during which time he falls in love with, and rescues a young lady from the villainous persecution of a hated rival. Francis Innys and Elizabeth Brandt act admirably in this. In the second piece, entitled

"SENORITA,"

Francis Innys enacts the part of a poor youth, who is deputed by a stranger to go to the Pyrenees and bring back a young lady called "Senorita" (Elisabeth Brandt). He accomplishes his task, and is overjoyed to find that "Senorita" is only the sister of the stranger. Some familiar London scenes, such as the Embankment and Victoria Station, are shown in this picture. The photography is good throughout, but a few more sub-titles would be an improvement, rendering the action easier to follow. This applies especially to the first picture.

MUSICAL SUGGESTIONS.

For Film "Musical Suggestions" see page 6.

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.

Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

EXCLUSIVES.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
July, 1921..	New York Screen Magazine	Herald	—	1000	8¾	D
Aug. 1, 1921 ..	Westminster Comedies ..	—	12	1000	8¾	B
Oct. 1921 ..	Monty Works The Wires .	Artistic	Comedy-Drama	5000	9¼	D
March, 1922	La La Lucille	Herald-Universal	Comedy	5000	9	B
May 25, 1922 ..	The Village Sleuth	F.P.L.-Ince	Comedy-Drama	4000	8¾	B
June 3, 1922 ..	The Greater Claim	Jury's-Metro.	Drama	5000	9	B
June 5, 1922 ..	The Road Demon	Fox-Mix	Comedy-Drama	1000	9¼	C B
June 6, 1922 ..	His Greatest Sacrifice ..	Fox	Melodr'ma	6000	9	B
June 26, 1922 ..	Risky Business..	F.B.O.	Drama	5000	9	B
July 3, 1922 ..	What's Worth While.. ..	F.P.L.-Weber	Society-Drama	5000	9	B D
Not known	Westminster P.P., London..	—	Educ'ti'n-Interest	1000	9¼	D
Not known	Westminster P.P., Hampton Court	—	Educ'ti'n-Interest	1000	9¼	D
Not known	Another's Burden	L.I.F.T.U.C.I.	Drama	5000	8¾	B

OPEN MARKET.

June 2, 1921 ..	Around The Town	Gaumont	—	—	8¾	D
June 6 ..	Pathé Pictorial	—	—	—	8¾	D
June 6 ..	Pathé Gazette	—	—	—	9	D
Not known	To Eat A Bite	Comedy-Films Artistic	Comedy	1000	8¾	B
Not known	Rest In Peace	Gaiety-Films Artistic	Comedy	1000	9	B

ON THE ROAD.

PLAYS.

* E. R. ABBOTT.—June 6, Prince's, Bradford; 13, T.R., Edinburgh.
ABRAHAM LINCOLN.—June 6, Prince's, Bristol; 13, King's, Hammersmith.
ALL IN GOOD TIME.—June 6, O.H., Buxton; 13, Playhouse, Cardiff.
* ARE YOU A MASON?—June 6, Manchester; 13, Blackburn.
* BABY MINE.—June 6, Prince's, Manchester.
* BAYNTON SHAKESPEAREAN CO. (HENRY).—June 6, Lyceum, Sheffield; 13, Prince's, Bristol.
* BEHIND THE SCENES.—June 6, Grand, Brighton; 13, Elephant and Castle, S.E.
* BENSON SHAKESPEAREAN CO. (SIR FRANK).—June 6, Lyceum, Edinburgh; 13, Lyc., Edinburgh.
BILLETED.—June 6, O.H., Scarborough.
BLOOR AND PHILLIPS REP. CO.—June 6, Emp., Aberdare; 13, Pal., Redditch.
* BLUE LAGOON (T. C. WRAY).—June 6, Artillery, Woolwich.
BROADWAY JONES (RED). — June 6, T.R., Nottingham; 13, T.R., Bedford.
* BROWN SUGAR.—June 6, T.R., Bournemouth; 13, West Pier, Brighton.
* CARL ROSA OPERA CO.—June 6, Wimbledon; 13, Wimbledon.
* CARL ROSA OPERA CO. — June 6, O.H., Leamington; 13, O.H., Manchester.
* CARLTON WALLACE (REP.) CO.—June 6, T.R., Norwich; 13, T.R., Norwich.
CARMELLO.—June 6, T.R., Guildford; 13, Pavilion, Weymouth.
* CARMINETTA.—June 6, Palace, East Ham.
CATCH OF THE SEASON. — June 13, Grand, Blackpool.
CHOICE, THE.—June 13, New, Cardiff.
CIRCUS QUEEN.—June 6, Oldham; 13, Emp., Islington.
COME OUT OF THE KITCHEN.—June 6, T.R., Halifax; 13, T.R., Rochdale.
* CORENTEZ AND HEATHER REP. CO.—June 6, Hip., Bilston; 13, Hip., Bilston.
* COUNTRY GIRL.—June 6, T.R., Huddersfield; 13, T.R., Bury.
* CRAY (OSWALD) CO.—June 6, Emp., Edmonton; 13, T.R., York.
* DAWN OF HAPPINESS.—June 6, Palace, Walthamstow.
D'ALBERT (FRED) REP. CO., June 6, Grand, West Hartlepool.
DOBELL (W. L.).—June 6, Picture House, Bray; 13, Ass. R., Wicklow.
DORAN (CHAS.) SHAKESPEAREAN CO. —June 6, O.P., Eastbourne; 13, Gaiety, Hastings.
* D'OYLY CARTE OPERA CO.—June 6, P.O.W., Birmingham; 13, P.O.W., Birmingham.
EAST LYNNE.—June 6, Lyceum, Ipswich.
* FACE AT THE WINDOW. — June 6, Court, Warrington; 13, Grand, Lancaster.
* FAIRFAX (BETTY) AND KENNETH (KEITH) CO.—June 6, Princes, Manchester; 13, Grand, Leeds.
* FANNY'S FIRST PLAY (CHAS. MACDONA).—June 6, County, Bedford; 13, New, Oxford.
FIND THE LADY. — June 6, Dover; 13, Eastbourne.
* FORBES - ROBERTSON, FRANK. — June 6, T.R., Lincoln; 13, O.H., Blackpool.
FRENCH LEAVE. — June 6, T.R., Newcastle; 13, T.R., Nottingham.
* GARDEN OF ALLAH.—June 6, Hip., Portsmouth.
GET RICH QUICK WALLINGFORD.—June 6, Middlesboro'; 13, Buxton.
* GIRL IN THE TAXI.—June 6, County, Reading.
HAPPY MAN.—June 6, Grand, Doncaster.
* HATHAWAY-BARON REP. CO.—June 6, T.R., Dewsbury.
* HIS IGNORANT WIFE.—June 6, T.R., West Bromwich; 13, T.R., West Bromwich.
HIS LITTLE WIDOWS. — June 6, B.T., Stratford; 13, Hip., Richmond.
HOUSE OF PERIL.—June 6, Brixton Theatre S.W.
IGNORANCE.—June 13, Prince's, Bradford.
* JEFFERSONS, THE.—June 6, County, Shrewsbury; 13, Grand, Hull.
JOYCE.—June 6, T.R., Loughborough.
JUSTICE FOR THE WIFE. — June 6, Grand, Lancaster; 13, Grand, Doncaster.
KIMBERLEY AND CLYDE REP.—June 6, T.R., Sheffield.
* KISS CALL (WALLS AND HENSON). —June 6, Grand, Blackpool; 13, O.H., Scarborough.
* KITTY FROM KENSINGTON.—June 6, Granville, Walham Green; 13, Grand, Marsfield.
LADY SLAVEY.—June 6, Grand, Leeds; 13, Shakespeare, Liverpool.
* LAWRENCE (LEONARD) REP. CO.—June 13, Clacton-on-Sea.
* LEE (RUBY) AND MAY (ERIC) REP. CO.—June 6, T.R., West Bromwich; 13, T.R., West Bromwich.
* LIZZIE.—June 13, Emp., Ebbw Vale.
* MAN FROM TORONTO.—June 6, T.R., Chatham; 13, Pier, Eastbourne.
MARRIAGE BY INSTALMENTS.—June 6, Royal, Brighton; 13, P.G., Folkestone.
* MICE AND MEN. — June 13, O.H., Blackpool.
* MIDNIGHT WEDDING. — June 6, Aquarium, Gt. Yarmouth.
* MR. PIM PASSES BY (DUDLEY STUART).—June 6, T.R., Portsmouth; 13, T.R., Bournemouth.
* MY OLD DUTCH (CHEVALIER).—June 6, Empire, Penge; 13, Grand, Clapham.
* MY OLD DUTCH (NORMAN).—June 6, T.R., Hanley; 13, T.R., Smethwick.
* MYSTERY OF THE YELLOW ROOM. —June 6, Shakespeare, Liverpool; 13, O.H., Harrogate.
MY SWEETHEART (L.M.A.). — June 6, T.R., Smethwick; 13, O.H., Middlesboro'.
* NAUGHTY WIFE (MACDONALD & YOUNG).—June 13, T.R., Birmingham.
NINTH EARL (MAXWELL AND PHILLIPS CO.).—June 6, Grand, Croydon; 13, Hip., Golders Green.
* NOTHING BUT THE TRUTH.—June 6, T.R., Birmingham; 13, Hip., Birkenhead.
NOTHING STOPS CORNELIUS.—June 6, T.R., Exeter; 13, Rep. Plymouth.
OH, BETSY!—June 6, Hip., Ipswich; 13, T.R., Guildford.
OSMOND (MRS. FRED) CO.—June 6, Marina, South Shields; 13, T.R., Blythe.
* OTHER MAN'S CHILD.—June 6, Emp., Edmonton.
PANSY.—June 6, Alex., Dovercourt.
* PARTNERS, THE.—June 6, County, Shrewsbury; 13, Grand, Hull.
POTASH AND PERLMUTTER.—June 6, Alex., Hull; 13, County, Reading.
* PRETTY PEGGY (REDFORD AND RUSS).—June 6, Emp., Peterborough; 13, Grand, Wolverhampton.
* PYGMALION (CHAS. MACDONA).—June 6, County, Bedford; 13, New, Oxford.
* QUAKER GIRL.—June 6, T.R., Rochdale; 13, Hip., Huddersfield.
* RAFFLES.—June 6, Hip., Birkenhead.
* ROMANTIC AGE (H. V. NEILSON).—June 6, New, Oxford; 13, Royal, Hanley.
* ROYAL DIVORCE.—June 6, New, Cardiff; 13, Brixton T., S.W.
RUBY PENDANT.—June 13, Surrey Theatre, S.E.
* "RUINED LADY."—June 6, New Pal., Westcliff-on-Sea; 13, Boro', Stratford.
* SCANDAL.—June 6, Emp., Kingston.
* SEMBER, JAMES, & STILLWELL REP. CO.—June 6, T.R., Leicester.
* SEVEN NIGHTS IN LONDON.—June 6, R., Darlington.
* SHELLEY (HERBERT) REP. CO.—June 6, County, Reading; 13, Hip., Willesden.
* SHERLOCK HOLMES (LEO TROOD). —June 13, Hip., Huddersfield.
SHOULD A HUSBAND FORGIVE?—June 6, Marina, S. Shields; 13, T.R., Blyth.
* SILENT WATCH.—June 6, Palace, Watford.
SKIN GAME, THE. — June 6, Pleas. G., Folkestone.
SOCIAL CONVENIENCE.—June 6, Pal., Westcliff.
THREE WEEKS (VINT).—June 6, Grand, Croydon; 13, Art., Woolwich.
* THREE WISE FOOLS (PLATT AND GWENN).—June 6, Empire, Preston; 13, Court, Warrington.
* TIGER'S CUB (LEO TROOD).—June 6, Hip., Richmond; 13, Hip., Huddersfield.
TRIP TO PARIS.—June 6, Grand, Halifax; 13, Emp., Edmonton.
* VERY IDEA.—June 6, West Pier, Brighton; 13 Palace, Westcliff.
VOICE FROM THE MINARET (MARIE LOHR).—June 6, O.H., Blackpool.
WEEK-END, A.—June 6, Pier, Eastbourne; 13, Ramsgate.
* WELFITT-GRAY REP. CO. — June 6, Royalty, Chester; 13, O.H., Northampton.
WHITEHEADED BOY.—June 6, King's, Hamersmith; 13, D.P., Eastbourne.

REVUES.

* ALL ABOARD. — June 13, T.R., Leamington.
ALL BLACK.—June 6, Hip., Norwich.
BRAN PIE.—June 6, Emp., Edinburgh; 13, Alh., Bradford.
* BUZZ ALONG.—June 6, H.M., Carlisle; 13, Met., Bootle.
CABARET NIGHTS.—June 6, Hip., Bury; 13, Met., Manchester.
DEMOBBED.—June 6, O.H., St. Helens; 13, Pav., Liverpool.
DON'T WORRY!—June 13, Emp., Motherwell.
DO YOU KNOW WHY? — June 6, Queen's, Farnworth.
* DREAM GIRL. — June 6, Metropole, Manchester; 13, Crown, Eccles.
DREAM STARS.—June 6, Hip., Sheffield.
EASTERN NIGHTS.—June 6, Palace, Southampton; 13, Coliseum, Portsmouth.
EN CASSEROLE.—June 6, Grand, Blackpool.
* FAR EAST.—June 6, Pal., Tottenham.
* FOLLIES OF 1921.—June 6, Hip., Liverpool; 13, Hip., Liverpool.
FOOTLIGHT FROLICS.—June 6, Hip., Wigan.
GOOD LUCK.—June 6, Olym., West Bromwich.
HAPPY ISLAND.—June 13, Hip., Burslem.
HEADS OR TAILS.—June 6, O.H., Southport.
HELLO! BLACKPOOL.—June 6, Wolverhampton; 13, Keighley.
* HUSTLE.—June 6, Hip., Peterboro'.
JACK IN THE BOX. — June 6, Emp., Croydon; 13, Emp., Peterboro'.
JINGLES.—June 6, Hip., Poplar.
JOLLITIES.—June 6, Hip., Willesden.
JOY BELLS.—June 13, Golders Green.
KEEP GUESSING.—June 6, Elephant and Castle, S.E.; 13, Grand, Brighton.
* KICK-OFF.—June 6, Pal., Chelsea.
* KINEMA KID.—June 6, Rep. Theatre, Plymouth; 13, Pal., Gloucester.
(K)NIGHT OF THE GARTER. — June 6, Emp., York.
LADS OF THE VILLAGE.—June 6, Hip., West Bromwich; 13, Queen's, Leeds.
LITTLE MISS STEAKS.—June 6, Hip., Burslem; 13, T.R., North Shields.
MIDNIGHT FROLICS.—June 6, Pal., Hull.
MORE SPLASHES.—June 6, Palace, Maidstone; 13, Palace, Cheltenham.
MOVIE MAID.—June 6, Hip., Bolton; 13, Hip., Wigan.
MR. TOWER OF LONDON.—June 6, Hip., Balham; 13, H.M., Walsall.
* MUMMING BIRDS. — June 6, Hip., Hulme.
NEXT, PLEASE!—June 6, T.R., North Shields.
NON-STOP.—June 6, Hip., Norwich; 13, Ipswich.
NOTHING DOING.—June 6, Col., Portsmouth; 13, Poplar.
OH! HARRY.—June 6, T.R., Aston; 13, E., Bristol.
OH, LAUGH!—June 6, Hip., Rotherhithe; 13, Wrexham.
PATCHES.—June 6, Emp., New Cross; 13, Emp., Stratford.
REDHEADS.—June 13, Hip., Bolton.
* REFLECTIONS.—June 6, Hip., Leeds; 13, Hip., Sheffield.
ROMANY MAID, THE. — June 6, T.R., Ashton; 13, Emp., West Bromwich.
SPANGLES.—June 6, Empire, S. Shields.
SPARKLING EYES.—June 6, O.H., Burton-on-Trent.
SPLINTERS OF 1921. — June 6, Bedford, Camden Town; 13, Pal., Manchester.
STOP IT OFF.—June 6, King's, Longsight; 13, Shrewsbury.
* SUN-SPOTS.—June 6, Palace, Chelsea.
TA-TA, BELLA.—June 6, Pavilion, Ayr.
TICKLED TO DEATH. — June 6, Emp., Ebbw Vale; 13, W.H., Ferndale.
* TOO MANY GIRLS.—June 6, Emp., Islington.
WE ARE BUSY!—June 6, Garrick, Edinburgh.
WHAT A LIFE!—June 6, Grand, West Hartlepool.
WHAT A NIGHT!—June 6, Tiv., Hull; 13, Emp., York.
WHAT NEXT?—June 6, Hip., Aston; 13, Swindon.
* WHIRLIGIG, THE.—June 6, Hip., Aldershot.
WHIRLS AND GIRLS.—June 6, Queen's, Leeds.
* WILL YOU KISS ME?—June 6, Emp., Brixton.
WIT AND WISDOM. — June 6, Hip., Chesterfield
WOBBLE. — June 6, O.H., Dudley; 13, Palace, Bordesley.
WONDERFUL NIGHTS.—June 6, Hippo., Cannock.
* 1921 PASSING SHOW. — June 6, Alh., Glasgow.

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CATHOLIC STAGE GUILD.

THEATRICAL FAIR.

A large and distinguished gathering filled the Caxton Hall, Westminster, on Tuesday, the 31st ult., when the Catholic Stage Guild's Theatrical Fair and Annual Tea Party was held. Unfortunately the Queen of Portugal was prevented from being present, but Father Bernard Vaughan kindly stepped into the breach and performed the opening ceremony.

Business proceeded briskly throughout the afternoon and evening, and the many fair ladies proved such excellent saleswomen that a substantial increase in the funds may be anticipated.

The Shakespeare Stall, under the direction of Lady Benson and the Misses Sherwin, assisted by Miss Crowder, was very popular, whilst the Wendy Stall with Miss Hilda Trevelyan and Mrs. Arkwright as presiding genii, also came in for a large share of attention. Then there was the "Whited Headed Boy" Stall, with its bevy of Hibernian beauties, including Miss Ethel O'Shea, Miss Nora Desmond, and Miss Mackay, and the "Paddy the Next Best Thing" Stall, with Miss Peggy O'Neill, Miss Una O'Connor, Miss Ethel Callanan and Miss Winifred Evans dispensing some real Irish crochet work. Miss Ida Molesworth and the Marchioness Townshend had a very attractive stall, in which autographed photos. of theatrical celebrities were a prominent feature; Miss Tittell Brune and Miss Dorothea Thoms specialised in home-made sweets and face-powders, and there were two Fancy Stalls presided over by Miss Sybil Arundale and Mrs. Gregory on the one hand, and by Miss Norah Blaney, Miss Gwen Farrar, and Mrs. George Norman on the other.

Dainty Gwendoline Brogden, with the assistance of Miss Evelyn Grey, lured many purchasers to her Bower of Flowers; and for the more-serious minded, Miss Daisy Ashford and Miss Esmé Church had a fine collection of books for disposal. The Jumble Room, under the aegis of Mrs. Balvaird-Hewett and Miss Molly Balvaird-Hewett, assisted by a host of fair Thespians, including the Misses Marie and Noreen Noel, did some big business in the evening; while at the Packing Counter, Miss Dora Fellowes Robinson sent patrons home with neatly-tied parcels.

Side shows there were galore. One of the best of these was the Music and High Art (very High!) Gallery, a capital "cod" show invented by Miss Eileen Fitzgerald, aided and abetted by Miss Ethel Newman and Miss Marya Vigo. Other attractions were "Black and White," Captain Mason and Mr. Fyfield Broadway; "The Coster and his Ninepins," Mr. Reginald Garland; Character Reading, Mrs. Basil Innes; "The House of Wisdom," Miss Kate Coates, assisted by Miss Zara Bruce; "The Magic Wheel," Mr. Tom Huntingdon, assisted by Mr. Bernard Merefield; "The Palace of Truth," Miss Lilian Tweed, assisted by the Misses Milburn; The Gipsy, Miss Helen Fincham; and The Lucky-Dip Girl, Miss Molly Woodward.

The all-important Refreshment Dept. was under the direction of Miss Una and Mrs. Rolph. The Hibernian Orchestra, under the baton of Mr. A. Hondermarck, enlivened the proceedings with music. The function was a triumph for the Guild, and its capital organising secretary, Miss Margaret MacKenzie.

"NO PLAGIARISM."
TO THE EDITOR OF "THE ERA."

DEAR SIR,—With reference to Mr. Leonard Summers' letter in to-day's issue, under the above heading, I would mention that my musical comedy, "The Elixir," which was produced on March 8, 1920, and duly licensed by the Lord Chamberlain, was also based on the Monkey Gland theory.

Although this play has been shelved for some time while I have been busily occupied with my other productions, I intend to revive it shortly, and believe I am entitled to consider myself first in the field with the idea.—Yours faithfully,

SYDNEY LESTER.

70, Bristol-road, Birmingham.
May 25, 1921.

Plays and Acts Wanted!

Hugh J. Ward, managing director of the famous Australian firm, is taking a final look around London to snap up some more plays, acts, and turns before re-sailing for "Down Under." He has already acquired many plays, tragical and merry, "straight" and musical, and "turns," from England, France, and America, and Belgium, where a few weeks ago he was received and congratulated by the Belgian King, also by Burgomaster Max, and the great, long-suffering Cardinal Mercier.

"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*

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"Drink and fear not."
—*Henry VI., Act ii, Scene iii.*

"MARY ELIZABETH."

A Novel Revue in Nine Chapters, produced at Roxeth Parish Hall, Harrow, on Monday, May 23.

This novel musical production, successfully presented by Madame Laura Batchelor, L.L.C.M., deals with the dreams and adventures of Mary Elizabeth, a delightful little lady. It introduces a charming revue artist in Miss Jacklyn Tudor, who appeared in every scene, always with decided success. As Mistress Lavender (an Early Victorian maid) she delighted everyone with her dainty dancing and sweet singing, hearty applause being accorded her rendering of "Alice Blue Gown." She proved her versatility by taking such diverse rôles as an Eastern Princess (Chapter 5) and a Coster Girl (Chapter 6). An excellent company supported Miss Tudor, all working hard to ensure the success of the revue. Miss Kathleen Batchelor (Ballerina) and her Juvenile Dancers, performed a pretty ballet in Chapter 1. Miss Gladys Walsh was good as Lancelot in Chapter 2, her powerful voice being heard to advantage in the song "Mistress Lavender" (specially composed for the revue by Laura Batchelor). Mr. C. M. Dunton was very successful with his vocal numbers, as also was Miss V. Olive and Mr. H. Eve, a smart comedy duo. A particularly pretty effect was obtained in Chapter 5, "In Cherry Blossom Land," and in the Chapter following, "Kismet," Miss Tudor as an Eastern Princess was at her best, singing and dancing admirably. Her attendants (Misses Scriven and Philpot) also danced well. In Chapter 6, Miss Tudor and Mr. T. E. Titchener gave some clever "impressions." The nursery scene (in which we saw "Mary Elizabeth" as a child with her dolls) went well, Mabel Lucas (Golliwog) being very good, as was a tiny mite, Joyce Barrett (Fums Up). Chapter 7, "Some House Agent," a farcical sketch by Mr. T. E. Titchener, had, unfortunately, to be cut owing to the lateness of the hour, so many encores having been demanded. The revue closed with a merry scene, in which the entire company participated, the lead being taken by Mr. and Miss Cooke, two smart jazz dancers.

BIRTHDAYS OF THE WEEK.
Happy Returns to:—

Keble Howard—Wednesday, June 8.
Olga Kate Vernon—Thursday, June 9.
Ella Erskine—Friday, June 10.
Violet Vanbrugh—Saturday, June 11.
Dr. Walford Bodie—Saturday, June 11.
Dolly Elsworthy—Saturday, June 11.
Julia Neilson—Sunday, June 12.
Bob Leonard—Sunday, June 12.
Tom Motramo—Sunday, June 12.
Tom Stuart—Sunday, June 12.
Adam Tomlinson—Sunday, June 12.
Ethel Haydon—Monday, June 13.
Charles Morritt—Monday, June 13.
F. W. Warden—Tuesday, June 14.
Arthur Garrett—Tuesday, June 14.
Miss Hilda Mundy—Tuesday, June 14.

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"FIND THE BEETLE."
25 minutes solid laughter.
A few immediate Vacancies

AUSTIN RUDD
"Crown and Anchor," "The Body's Upstairs," "She was in My Class," "Nice and Naughty."
HIPPO., SOUTHAMPTON. Next, HIPPO., BRIGHTON

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Monarch of the Banjo.
All Coms., GEO. BARCLAY.

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The Original Funster. Presenting "IDLEITIS."
All Coms., HARRY DAY.

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ENGLAND'S LEADING GIRL & BOY DANCERS.
PALACE, BLACKBURN. Next, PALACE, BURNLEY
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The Premier Living Marionettes.
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KATHLEEN. PERCY.
"Sunnyside," Ladbroke Road, Epsom, Surrey.

LILY MORRIS
EMPIRE, SUNDERLAND. Next, HIPPO., ASTON

BERT LEE
Featuring Numbers by GEORGE ARTHURS.
ARDWICK GREEN. Next, L.T.V.

JACK **COSGROVE & BURNS** LAURIE
In a successful new act "AFTER THE HUNT."
ON TOUR

KNAPP & CORNALLA
TWO FRIENDS OF THE FAMILY. Represented by Reeves & Lamport.

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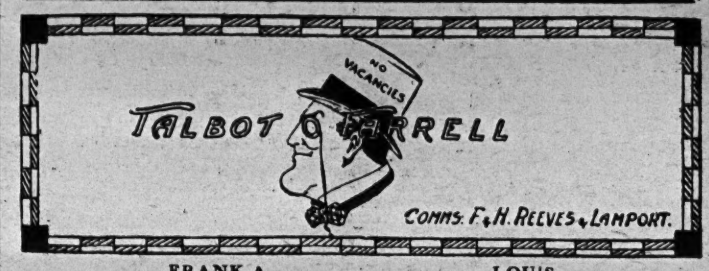
All coms. to GEO. BARCLAY, 221, Brixton Hill.



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In a Sing Song by R. P. Weston & Bert Lee.
OLYMPIA, LIVERPOOL. All Coms.: WORLAND S. WHEELER.

ANNIE ROONEY
Featuring New Character Studies by J. Hargreaves.
HIPPO., BOSCOMBE. Next, HIPPO., ASTON
Business Manager . . . . . B. MONTAGUE.

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SCOTLAND'S FOREMOST COMEDIENNE.
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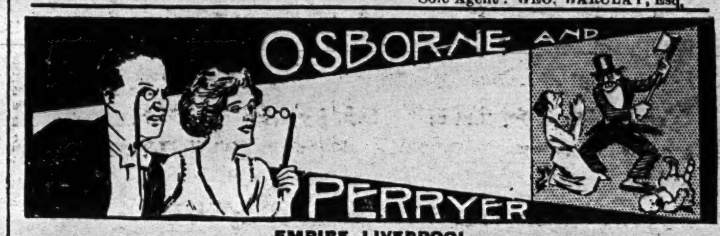

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Coms.: Reeves and Lamport.

Big Success "Boxing Carpentier."
SANDY POWELL
WOOD GREEN. Next, GRAND, BOLTON
W. BENTLEY, Esq.

LESLIE BARKER
Appearing with Miss Gabrielle Ray.
PALACE, MANCHESTER

BILLY RUTHERFORD
HARRY SLINGSBY'S Revue "OH! LAUGH."

MART and PEP
Those Entertaining Entertainers.
EMPIRE, NEWPORT. Next, FINSBURY PARK

CLARICE CHESNEY
DAINTY COMEDIENNE AND DANCER.
Supporting Dan Rolyat, SOUTH LONDON PALACE

JOHN LUXTON
The Singing Vagabond.
Solely represented by JULIUS DAREWSKI, 122-124, Charing Cross Road, W.C.2.

IRENE SHAMROCK
Starring in "WHIRLIGIG."
HIPPO., ALDERSHOT. I do miss the river Lea this week.

MISS **BILLIE VAL & PARTNER**
TIVOLI, ABERDEEN. Shortly Sailing for S. AFRICA

TEX McLEOD
SPINNING ROPES AND YARNS.
EMPIRE, GLASGOW. Next PALACE, SOUTHPORT
Coms: c/o PERCY RIESS, 18, Charing Cross Rd., W.C.2.

EDITH BEVERLEY
"BREVITY CO."
PIER PAVILION, ST. ANNES-ON-SEA. Next, NORTH PIER, BLACKPOOL
P.A.—19, Rowan Road, Brook Green, W.6.

YORKE BAILY
TENOR.
Address, 9, Orsett Terrace, Hyde Park.

BRUCE DRYSDALE
Part Author and that "Aussie" in
MISERY & CO.

CADENZAS (The Two)
Celebrated Banjo Entertainers.
CLASSICAL, POPULAR AND HUMOROUS SELECTIONS.

IRIS & PHYLLIS
The Versatile Juvenile Entertainers.
Agent, WALTER BENTLEY.

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Principal Comedian MAY & WALL'S
"NOTHING DOING."
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PAVILION, GLASGOW. Next, HIPPO., BRIGHTON
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IN SONGS OF CHARACTER AND HUMOUR. AT THE PIANO
JEN LATONA
EMPIRE, CHATHAM
GEO. BARCLAY, Representative.

NATHANO BROS.
THE BOAT SAILS JUNE.
Waiting in New York Harbour for that Boat! And we've got the Golf Sticks, Alfredo!

THE ORIGINAL
MAZUZ & MAZETTE
COLISEUM, GLASGOW. Next, EMPIRE, EDINBURGH
We drank your health last Thursday night.

MAY B. BRILLIANT
The Startling Comedienne,
Returned from 6 year World Tour.

N. P. HARRINGTON
presents the Latest Burlesque and Super Sketch
"THE GARDEN OF ANNA"
(A Comedy of the Orient.) By FRED J. MORRIS,
Featuring HARRY SHIELS & CO.
FIVE PEOPLE TIME 25 MINUTES

This Week, HIPPO., PUTNEY

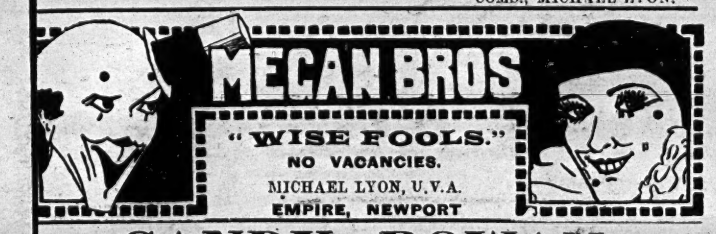
RENE RALPH
PALACE, BLACKPOOL. Next, HIPPO., ST. HELENS

HILDA MUNDY
Playing lead in "Oh! Laugh."
Bought the River last week and had a wonderful time! I can swim now!

BILLY CARYLL
Starring in "Oh! Laugh."

This week at Rotherhithe—the scenes of my childhood! But I don't see the old boy that used to sell the toffee apples! Bishop came to see me on Monday. He was an old colleague in the "Bacon" school days. What hogs we were! Had many laughs over the days of our youth! Dear old George Comfort and his "Yellow Papers," and his "Evening Primroses"! Bon jour, M. De Jersey! "Come out George!" I had to write "Fool" on fifty-eight pages of foolscap once!, They must have evidently anticipated my profession! The school used to present watches for good work and conduct. What was the use of a watch to me!! I wonder if the old battle cry of "Whoa-oer" is still sounded!! And if he still has that postcard. Happy days! But I am enjoying myself quite well still, thank you!
Welcome back to the Jersey King! -
Dear Trevor Jones,
Those Silk 'uns arrived in time for the River last week, and I was well in the Limelight!

MAUD HUGHES
The Phenomenal Soprano.
NOW APPEARING WITH "FELDMAN'S SONGSTERS."
3rd SEASON, DOUGLAS, ISLE OF MAN.
COMS., MICHAEL LYON.



SANDY ROWAN
The Wanderin' Scot.
Coms., MICHAEL LYON, 10-11, Jermyn Street, London, S.W.

Inez and Dolly
ST. VINCENT
June 6 HIPPO., WOLVERHAMPTON. June 13, EUSTON
NO VACANCIES.
Agent, MICHAEL LYON, U.V.A.

GASTON MORELL
The Lamp Cleaner.
SOUTH LONDON PALACE
Coms., MICHAEL LYON.

SCOTT SANDERS
"ON THE ROAD TO ANYWHERE."
Next Week, HUDDERSFIELD. June 20, HALIFAX

PAUL CORDON
A NEW KIND OF WIRE WALKER.
Booked by Percy Reiss, N.V.A.

MARK DALY
Principal Comedian in FRED KARNO'S New Production, "FRENCH BEANS."
Next Week, EMPIRE, LIVERPOOL
June 20, EMPIRE, EDINBURGH
Bus. Reps. Messrs. REEVES & LAMPORT.

E. D. NICHOLLS
"WHA-WHA-WHAT"—The original "Mr. DRIPPING."
In his latest successes, "IT'S UP TO YOU" and "SAVING HIS BACON."
Agent, E. H. GRANVILLE.

DORIS ASHTON
Next Week,
COLLINS'S MUSIC HALL.
Thanks for photos, but some of you forgot the postage!
Had 29 Visitors last week at Acton, and of course a healthy refreshment bill on Saturday!
BRIXTON, 2747

HAL WRIGHT
THE BURLESQUE COMEDIAN
HIPPO., LEWISHAM
Agent, GEO. BARCLAY.

"Who put the Bricks in Brixton?" By HERBERT RULE
SYD. WALKER
L.T.V.
Representatives—GEO. BARCLAY & WALTER BENTLEY.

WILL
VAN ALLEN
The Tramp Musical Comedian.
Always a Solid Success.
HIPPO., NEWCASTLE June 20, HUDDERSFIELD

G. H. ELLIOTT
THE ORIGINAL CHOCOLATE COLOURED COON.
L.T.V.
P.A., "Sentosa," Oakington Avenue, Wembley Park, Middlesex. 'Phone—Wembley 67

THE ANARTOS
Arthur and Lawrence.
Big Success of New Act.
PALACE, LEICESTER. Next, EMPIRE, NOTTINGHAM
Agent—WALTER BENTLEY.

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BOB JUNE
NOVEL ENTERTAINERS.
L.T.V.
All Coms.: 11, Furlong Road, Holloway, N.7.

MISERY & CO.
(J. W. CUNINGHAM).
Enormous Success Last Week, at the PALACE THEATRE, LONDON.
All Coms, c/o "The Era."

"FUN IN A MUSIC SHOP." Solely Represented by JULIUS DAREWSKI, 122-124, Charing Cross Road

W. G. WATTS
COON DELINEATOR.
This week, ELITE, BORDESLEY GREEN
VACANT June 13. WIRE. WIRE. WIRE.

DAN BROS. & SHERRY
FINGER—FEET—FIDDLE. Enormous Success.

PEARL MITCHELL
AND SISTER.
The Brilliant Young Violiniste.

DOC CAMPBELL
The Originator of Comedy Cycling "ENTANGLEMENTS."
This Week, COLISEUM, OLDHAM

MOLLIE BALDWIN
The Great Soprano. Introducing "Cremona" at the Piano. Brilliant Classical Lady Duetists. "A Dream of Harmony." Managers and Agents are booming this Act. Get on this Act NOW. It's what's wanted, Bus. Manager, R. BAUGH, or Principal Agents. Wire, for June 20.

CONNIE BROWNING
THE CHARMING COMEDIENNE.

JIM NOLAN
THE PERSONIFICATION OF NATURAL FUN.
Not Solely represented.

HILDA NELSON
Presents "GEMS OF MELODY," featuring:
RITA NEVE, pianiste. PETER MUSCANT, 'cellist.
EMPIRE, HACKNEY. Next, EMPIRE, YORK

HARRY ETHEL
RUSSELL & DURBIN
The Greatest of all Great Dancing Acts.
Beautiful 6-Sheets (Stafford & Co., Nottingham).
No Sole Agent.
P. A., 60, MARTON ROAD, MIDDLESBORO'.

THE ANGLO-FRENCH CLOWN
NONI
EMPIRE, CHATHAM Agent, G. BAUER.

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Chairman & Managing Director: SIR OSWALD STOLL.

Secretary and Chief Accountant: W. S. GORDON MICHIE.
ARTISTS' DEPARTMENT: Negotiations—A. D. DAVIS.
Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR JUNE 13, 1921.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for:—
George Robey, Wee Georgie Wood, The Danish Dancers, Logan, Green and Foster in "The Poor Rich," Joseph Cheetham, Frederick Sylvester and Co., Phil and Phlora, De Alma, Scholzoff, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
Mlle. Cameo, Edis and Forbes, "A Sister to Assist 'Er," Ernie Ream, Mario Lorenzi, Stewart Morton, Graham and Cullen, Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
Victor Andre, Murphy and Mack, Alfredo, Bert Errol, Du Calion, Jen Latona, Goolfellow and Gregson, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Haywood and Hay, Mullaney Bros., Kharum, Duncan and Godfrey, Frank Le Dent, Hott Quartette, M'Lita Dolores, Bi-Bo-Bi, Bioscope.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Fred Stafford, Scot Gibson, Miles-Stavordale Quintette, Geerts Brothers, Vine and Russell, Megan Bros, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for:—
"Joy-Bells."

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for.—
Clifford and Grey, The McKays, Captain Roberts' Light and Sound, Tom Stuart, Hartley Wonders, Lucan and McShane, Bioscope.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Wyn and Ivy, Hinsle, Four Madcaps, Deguchi Troupe, Jephson and Du Barri, Nan Foster, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
"En Casserole," Misguette and Maxley, Bioscope.
(Matinees Mon. and Tues.).

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
Syd Sydney, Niblo and Doris, Marriott Edgar, Tom D. Newell, Jerry & Co., Delino, Alice Craven, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

PICTURE HOUSE, CHATHAM
FLORAL HALL, LEICESTER.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Bioscope—"A Yankee at the Court of King Arthur."

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required).
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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PROVIDING CONTINUOUS ENGAGEMENTS FOR ARTISTS AT THE MOST IMPORTANT VARIETY THEATRES IN THE LONDON AREA.
GENERAL ADMINISTRATIVE OFFICES—
25, CHARING CROSS ROAD, W.C.
Telephone Nos., Gerrard 5654 and 2619.

Calls for Monday, June 13th, 1921.

LONDON PAVILION.
Rehearsal at 12.
C. B. Cochran's Production "London, Paris and New York."

OXFORD.
Rehearsal at 12.
C. B. Cochran's Production "League of Notions."

METROPOLITAN.
Rehearsal at 12.15.
Norris and Clayton present "Oh, Mr. Dooley!"
Bert Hughes and Co. May Sherrard.
Athas and Collins. Theo Ward.
M. Goodliffe and Assistants. Agnes York.
Larkum Brothers.

CHELSEA PALACE.
Rehearsal at 12.
Arthur Rosebery presents "The Silent Watch."

WATFORD PALACE.
Rehearsal at 1.
Low Lake presents Revue "Far East."

WALTHAMSTOW PALACE.
Rehearsal at 1.
H. V. Esmond and Eva Moore's Company in "Eliza Comes to Stay."

EUSTON.
Rehearsal at 12.
Dan Rolyat. Horace Hunter and Lily Hammersley in sketch "Under Suspicion."
Violet Trevenyon. Lind. Le Dair.
Charles Mildare. Millie Jillson.
De Lilo Sisters.

SOUTH LONDON.
Rehearsal at 12.
Three Scamps. May Sherrard.
Caron Troupe. Dorane and Wood.
Imperial Trio. Marie Godwin.
Bioscope, etc.

EAST HAM.
Rehearsal at 12.
Dick Ray presents Revue "Sun Spots."

TOTTENHAM.
Rehearsal at 12.
C. A. Stephenson and A. M. Norris present "Carminetta."

EMPRESS, BRIXTON.
Rehearsal at 12.
Cecily Courtneidge. Charley Meteor Trio
Bert Lloyd and Co. in "What a Pal."
Brenne and Erard. May Starr.
Bobbie Kerrigan. Tom Jones.

These Calls are communicated by the Management for the information of Artists without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

MUSIC HALL CARDS.

ATLAS-VULCANA GIRLS.
Immediate dates, cancelled through Garrick, Edinburgh, fire. P.A., Gosford Lodge, Fulham.

FAYRE FOUR, THE SISTERS.
Tina, Inga, Lilla and Sylva, World's Greatest English Concertina Quartette. June 20, Bristol. P.A., 4, Speenham-road, Stockwell, London.

Greater Success than ever.
MR. F. V. ST. CLAIR, O.B.E.
In New Songs and Monologues.
Still a feature on every bill.
Great receptions everywhere.
This, Liverpool; next, Hippo., Rugby.

PATTI LOFTUS.
June 6, Manchester (Stolls).

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Everybody's Favourite.
Resting.
Coms., 65, Sudbourne-rd., Brixton-hill, S.W. 'Phone, 2115 Brixton.

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Business Manager, Ernest Edelsten.

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London always.
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Letters, c/o "The Era."
Sole Agent, Mr. Walter Bentley.
"Never Twice Alike."
New Songs.
"Quibbles."

FELDMAN'S

Wonderful Ballads.

DOWN THE TRAIL TO HOME, SWEET HOME

OLD PAL! WHY DON'T YOU ANSWER ME AVALON.

I'D LOVE TO FALL ASLEEP

(AND WAKE UP IN MY MAMMY'S ARMS).

ISLE OF GOLDEN DREAMS.

ACROSS THE STILL LAGOON.

CARISSIMA.

SMILIN' THROUGH. VENETIAN MOON.

ROSE.

MOTHER OF PEARL.

RIO GRANDE.

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